May 1969

"BING"

J. FEATHER.

Hon President;
BING CROSBY

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incorporating
THE BRITISH CROSBY SOCIETY
founded 1950

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When writing to any of the clubs officers please ALWAYS extend the courtesy of a stamped self addressed envelope.

Honorary members include;
STAN WHITE-former Publicity officer; MICK DRURY-... KATHRYN CROSBY:
JOHN SCOTT TROTTER; DOUGLAS ENEFER-Newcastle Evening Chronicle

**********
* PRESENTING "BING" THE TOP MAGAZINE FOR THE CROSBY ENTHUSIAST *
**********

Leaflets advertising THE INTERNATIONAL CROSBY CIRCLE and our sister group THE 1930's RECORD SOCIETY are always available for distribution - your valued assistance in helping to increase our circulation is always appreciated.

Yes Sir!
We Dig
'BING'*
&
THE GOLDEN
YEARS
As Produced By
FRANK MURPHY
& 'HIS GANG'
Count Us In!
'The Boys from
the Backroom'
for:
H.M.T.
No Sir We
Have No
Bananas
But A Helluva
Good Whiskey

AN OPEN LETTER FROM *** *** *** LEIF KARLSSON, Sweden.

24-April-1969

Dear Frank,

Many thanks for the two issues of BING and THE GOLDEN YEARS as you sent me with todays mail. Without really been able to have a real 'through reading' I at once see that this is my cup of tea. Please count me in for both publications. Before mailing my money to you. What can you offer in back issues?, I want everything you can find. You crazy Englishmen really have made me suffer the last years. I lived happy collecting jazz records until the first copy of THE CROSBY COLLECTOR started rocking the boat. It's heart breaking to now know how many magazines one must not miss from your English Bing anf 30's record scene Society's. I really had'nt an idea before how much I missed, but now my own time does'nt seem enough for just reading my English mail.

As you know I produce my own magazine. Sample enclosed with this letter, and to part time work as a cartoonist (sample on the next page). So I have been extremely busy. However for things and causes as I really care I have to find time someway. If you wish a plug in my magazine HEAR ME TALKING I'll be gald to publish whatever you wish. You can too count on my co-operation as cartoonist if you so wish. HMT is free for the asking, read all about the rules in the mag.....write soon, Yours Leif

EDITORS NOTE:

I had read Leif's fascinating letter on page 26 of the 45th issue of THE CROSBY COLECTOR then turned to his excellent cartoon offerings in the same issue and I said to myself. this boy has just got to get in touch with me - I did'nt wait long, as Leif wrote the obove excellent appraisial shortly afterwards - It's goodto have you on the team Leif - consolidates my view too that we're on the right tracks in our quest to locate all the nice people in this little old world of ours.....

**********
* another great pal of ours KEITH HYDE of AUSTRALIA steps in with *
* a few personal words airmailed from 'down under 28-April-1969 *
**********

I've just noticed the days have flown by and it's almost time for another issue of 'Bing' mag - Sorry pal, but Ilve left it a bit late to write anything really worthwhile to include in the current issue - in any case things are very quiet here in regard to Bing news except for the fact that HEY JUDE/LONELY STREET has been released as a single here. This great Bing item HEY JUDE has been getting a great airing on local radio and in fact it has had more airings than anything Bing has done since DO YOU HEAR WHAT I HEAR.

One of the stations 3KZ Melbourne made a special feature of it and invited listeners to ring and air their views on the Bing version. From the listeners responce it was apparent that their views favoured Bing doing this type of material and it was most gratifying to note the number of teanagers who rang the station in support of Bing. This release has created a revival of interest in the 'Old Master' and the teanagers have learned to respect the great talents of the 'giant' of popular song

No doubt there will be many of the 'old and holds' who will criticise Bing for having made this LP, but for myself I'm very pleased and grateful he did. It proves he still has the artistry and know how and is more than a match for the present day so called 'pop vocalists'

Let's face it, Bing has always been contraversial with his songs and his unique style. I remember the outcry when he first entered the field of sacred music. My how the critics 'roasted' him WHO WAS THIS CROONER WHO HAD THE AUDACITY TO SING SONGS USUALLY RESERVED FOR THE CONCERT STAGE? - But the jeers soon turned

Keith continues on page 52

THE INTERNATIONAL CROSBY CIRCLE
presents

Issue No 14 — "BING" — MAY.5 1969:

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Supplements;

THE BING CROSBY SONG SHEETS - Alan Lurie and Ron Bosley

insert front cover - introducing LEIF CARLSSON of SWEDEN

THE INTERNATIONAL SOCIETY OF CROSBY COLLECTORS meets at

THE ALBION HOTEL - London S W 8 - on Saturday May 17th

A cordial invitation is extended to all ICC members - commences at 5.30 approx (see Page 53 for full details)

BLUE SKIES on BBC 2 Wednesday May 14th (colour)

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THE INTERNATIONAL CROSBY CIRCLE SENDS CONGRATULATIONS TO BING CROSBY AS HIS ALBUM "HEY JUDE/HEY BING" HEADS FOR THE BEST SELLING LISTS IN MANY PARTS OF THE WORLD - SEEMS OUR "SLEEPING GIANT" HAS AWOKE AT LAST

# A Connecticut Yankee

## in King Arthur's Court

ALAN LURIE and RON BOSLEY present .....THE BING CROSBY MOVIE FILE

"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"

British Title:- "A Yankee in King Arthur's Court"

Screenplay by EDMUND BELOIN...From the story by MARK TWAIN

Director of Photography... ... ... ... ...RAY RENNAHAN A.S.C.
Technicolor Director.. ... ... ... ... ...NATALIE KALMUS
Technicolor Associate. ... ... ... ... ...MONROE W.BURBANK
Art Direction. ... ... ... ... ... ... ...HANS DREIER and ROLAND ANDERSON
Special Photographic Effects.. ... ... ...GORDON JENNINGS, JAN DOMELL and IRWIN ROBERTS
Process Photography... ... ... ... ... ...FARCIOT EDOUART A.S.C.
Set Decoration ... ... ... ... ... ... ...SAM COMER and BERTRAM GRANGER
Assistant Director ... ... ... ... ... ...OSCAR RUDOLPH
Costumes.. ... ... ... ... ... ... ... ...MARY KAY DODSON
Mens Wardrobe. ... ... ... ... ... ... ...GILES STEELE
Make up Supervision... ... ... ... ... ...WALLY WESTMORE
Sound Recording... ... ... ... ... ... ...HAROLD LEWIS and JOHN COPE
Music Score... ... ... ... ... ... ... ...VICTOR YOUNG
Vocal Arrangements ... ... ... ... ... ...JOSEPH J.LILLEY
Special Orchestral Arrangements... ... ...VAN CLEAVE
Music Associate... ... ... ... ... ... ...TROY SANDERS

Produced by.....ROBERT FELLOWS
Directed by.....TAY GARNETT

Songs:- If you stub your toe on the moon
Once and for always
When is sometime?
Busy doing nothing

Lyrics by:- JOHNNY BURKE Music by:- JAMES VAN HEUSEN

A PARAMOUNT PICTURE IN TECHNICOLOR - PRODUCTION No.11433

Original Running Time - 100 minutes British 'U' Cert

New York Premiere - Radio City Music Hall, Apr 7th 1949

British Release - Apr 18th 1949

CAST

Hank Martin... ... ... ...BING CROSBY

Alisande de Carteloise ...RHONDA FLEMING
King Arthur... ... ... ...SIR CEDRIC HARDWICKE
Sir Sagramore. ... ... ...WILLIAM BENDIX
Merlin ... ... ... ... ...MURVYN VYE
Morgan Le Fay. ... ... ...VIRGINIA FIELD
Sir Logris ... ... ... ...JOSEPH VITALE
Sir Lancelot.. ... ... ...HENRY WILCOXON
Sir Galahad... ... ... ...RICHARD WEBB
High Executioner.. ... ...ALAN NAPIER
Lady Penelope. ... ... ...JULIA FAYE
Peasant Woman. ... ... ...MARY FIELD
Peasant Girl.. ... ... ...ANN CARTER

-o-o-o-o-o-o-o-

Back in 1964 (is it as long ago as that?) when 'Connecticut Yankee' first appeared on BBC TV, I recall that Les Phythian, in his original review, didn't entirely agree with the BBC description "a major Crosby film". Perhaps not, the point is certainly debatable. I do know that I was very happy to see this film once again after so many years and equally happy to see it for the third viewing last month.

I suppose that one of the attractions, apart from Bing, (and Rhonda Fleming) is a story that doesn't really date. The film, hailed as Bing's 39th for Paramount, had all the usual advance publicity. Great play was made of the fact that a real eclipse of the sun had been filmed for the execution scene. This was probably less impressive than if trick photography had been used. It was also claimed that the screenplay stayed close to the original Mark Twain story. This is certainly questionable as anyone who has read the book would be forced to agree.

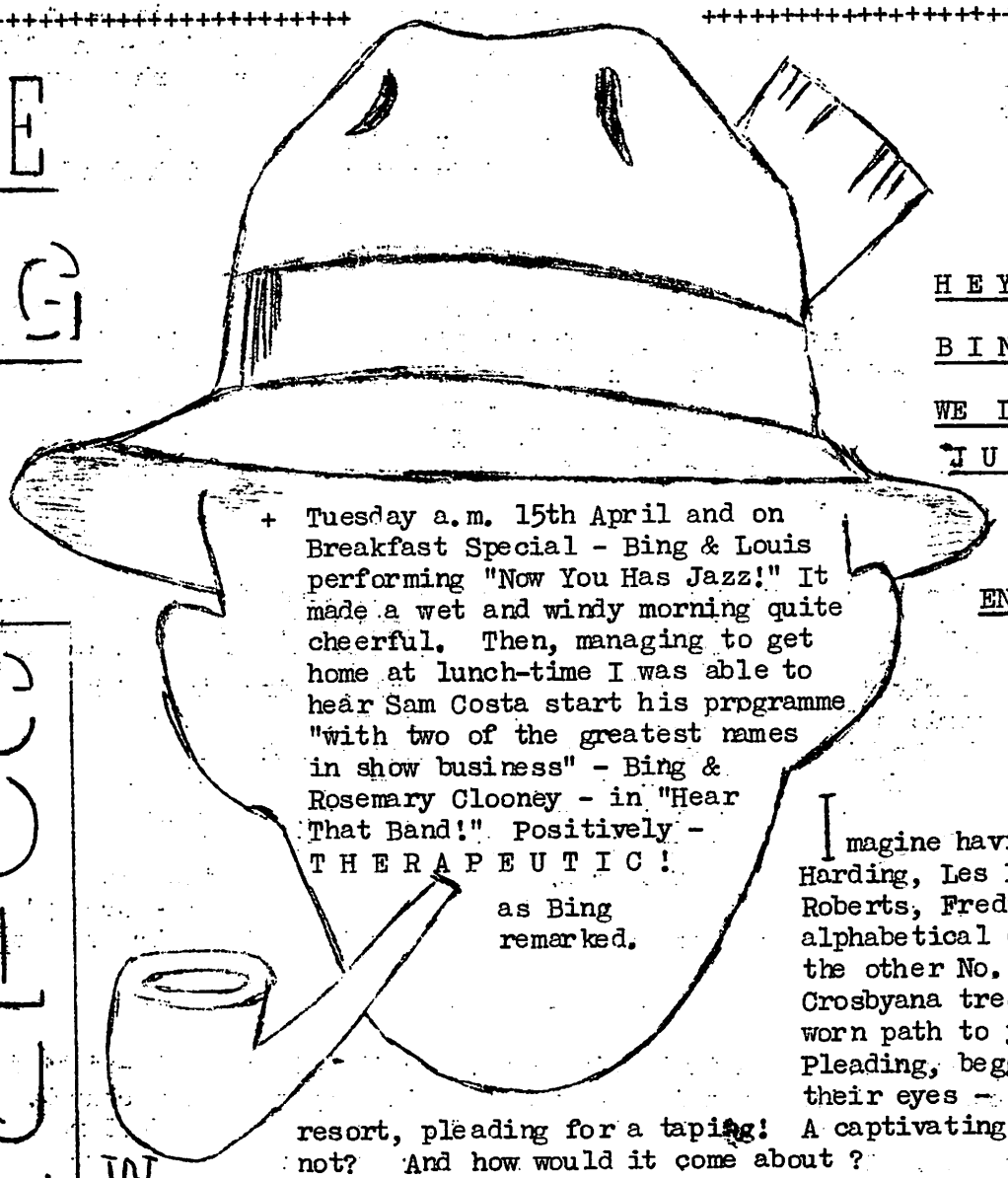
On the whole, the film was well received on both sides of the Atlantic, (I have no record of how it fared in Australasia and other points East or West). Some of the British critics were rather unkind, and compared it very unfavourably with the 1931 Will Rogers version. One critic made a great fuss about the obvious anachronisms which existed, furniture, clothing, musical instruments, and Merlin's telescope. True, these were all valid criticisms, but again, in the book from what I can remember, Mark Twain in one scene had his knights coming to the rescue on bicycles. At the time, certain British critics seemed to dislike Bing, they were still referring to him as a crooner.

The British 'Picturegoer' magazine had one such critic. His review of "Connecticut Yankee" begins "Mark Twain would not only turn, but revolve in his grave at this - adaptation of his famous book", and ends "he was of the opinion that the film was directed at juveniles".

Anybody join me in a game of Cowboys and Indians?

RB

# THE BING CROSBY COLLECTORS' MAGAZINE



HEY!

BING!

WE LIKE

JUDE!!

ENORMOUSLY!

+ Tuesday a.m. 15th April and on Breakfast Special - Bing & Louis performing "Now You Has Jazz!" It made a wet and windy morning quite cheerful. Then, managing to get home at lunch-time I was able to hear Sam Costa start his programme "with two of the greatest names in show business" - Bing & Rosemary Clooney - in "Hear That Band!" Positively - THERAPEUTIC! as Bing remarked.

Imagine having Ralph Harding, Les Phythian, Bob Roberts, Fred Reynolds (note alphabetical order!) and all the other No. 1 collectors of Crosbyana treading a well-worn path to your front-door! Pleading, begging, tears in their eyes - and as a last resort, pleading for a taping! A captivating thought is it not? And how would it come about?

Well, one way I can think of is to discover a record, preferably a pre-1930 Paul Whiteman, on which Bing sings, either a full vocal chorus - or an obscure boo-boopa-doop! One - and this is the whole point - NOT listed in The Road to Bing Crosby. As I said, an entrancing thought, but a highly unlikely possibility, I'm afraid. The compilers of that Road were too devilishly diligent for it to come about now. But we can dream, can't we?

+ I was diverted by these thoughts when a young fella wrote to me recently. He excitedly wrote (yes, I could actually feel it as I read his letter) "I have got a Paul Whiteman record with a trio singing that sounds like the Rhythm Boys - AND ITS NOT LISTED IN THE DISCOGRAPHY! Could this be a hitherto unknown Bing record? The date (ugh) is 1935."

It nearly broke my heart to reply that it was impossible! Yet there is such a record - a Plantation, or Southern, Medley, not listed in the Road. At the same time, you will not find it for the simple reason that it was never issued. Why will for ever be a mystery for it is easily one of the finest early "Bing's" I've ever heard. A well-guarded taping of it is in existence - that's how I was privileged to hear it. But even at that, its not for the proletariat!

And don't let anything I've said here stop you searching for old Whiteman records - with Bing on 'em! But, psst.....let me know first if you really find one!

+ Alas, Les Phythian - it just wasn't to be once more the Blue and White - at Wembley. And we don't have to keep our fingers crossed for West Bromwich Albion - and Eileen Knight - of that Staffordshire town. I grieved for them both. But perhaps our Mancunians are biting their nails. The ones that come to mind are Arnold Pope and the Two Shannons, Nar and Larry, but perhaps they careth not for Soccer. And if they do, perhaps they support Manchester United and not the illustrious City which should whack the pants off Leicester

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+ Nancy and Larry Shannon, you may recall, for their names have appeared in these pages, are the cabaret singing pair, with Larry doing "a Bing". In touch with them tapographically recently, they unknowingly left a fragment of their singing on and I heard just a snatch. Very nice too, with Nar / dead true on the note - with no accompaniment, no mean feat! Nancy was trying out "You're My Way of Living". I hope to hear more one day.....they're content, they tell me, to do four or five nights a week in clubs. Very nice too.

\+ + +

+ By the oddest coincidence I've recently had three books from the library (yes, I do read, every night ere lights out) in which Bing was mentioned. Two of them were sociological treatises, and both dealt with the incredible conditions obtaining in America in the late 20's and early 30's as a result of gangster-rule. Bing himself has touched on this element of American life. These top-notch gangsters, as the world knows, really did runthings in the Prohibition days, and this particular book told how one of them, with his entourage of shoulder-holster-gunmen, would move in to a club - quite peaceably - pay off the other customers and order the band, waiters, etc., to carry on just for them. It told also, amusingly, how one night Bix and Bing were invited along to one of these parties - not knowing the "hosts", of course. It seems one of the blue-jowled thugs began raising his voice so another member of the gang said: "Shuddup - Crosby's singing!" It reported that the hulking thug sank back respectfully into his chair and remained silent!

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+ The third book, however, was entirely different, for it told the well-nigh incredible story of the process by which a man is declared "a saint" by the Roman church. Do you know, I wonder, that it sometimes takes 500 years for a man to be so declared? Sounds impossible, I suppose. I thought so. But priests are put on this researching business and to trace down all the movements and actions of a man that lived centuries before is, as you can imagine, a long and tedious business. I never dreamed of it. It takes the researchers sometimes all over the world. Moreover, such a priest may work on it for five years, be recalled, and have to hand over all his findings to another priest who thus takes up the trail.

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+ When the researchers are satisifed that they have a candidate for sainthood the case they have to present to innumberable courts is also well-nigh unbelievable, and often takes years itself, before the Pope issues the decree. How did Bing come into this book? Even as Father O'Malley, you may well ask. The truth is, it was because of this role that it happened. Two American priests were on one of these investigations - and their searchings involved them visiting Madrid. The book explained that at that particular time Spain and America were not particularly friendly - something to do with Spain being left out of NATO. To their great surprise and delight, these Americans found they were - in the priestly habits - most popular. They had been there a week before they found the reason for their unexpected popularity. Bing Crosby in "Going My Way" had just completed a record ten-week movie run! Talk about believe it or not, Ripley.

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+ The passing of another giant of contemporary history, General "Ike" Eisenhower, brought to mind Bing's references to this great commander in "Call Me Lucky". Bing, on his visit to the European theatre of war was presented to Ike though he, Bing, was of the opinion that the great man was too busy to be presented to every "itinerant troubadour"! (cont

over

+ It is doubtful whether any other itinerant troubadour had "Ike" join him with two other high-ranking officers to form a barber-shop singing quartet, as the Supreme Commander did with Bing. And "Ike" asked Bing if there was anything he could do for him - and Bing asked for something in short supply in France - a car. So, it came about that Mr. Crosby rode around the Continent in a car bearing a 5-star pennant. Later on, "Ike" took a big interest in "Bing's four boys".

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+ Every now and again somebody writes to the papers complaining about the old films we see on T.V. But I'm certain the vast majority of the viewing audience enjoy these old films - especially Bing's films. For many younger members this, in fact, is the only way they can see the Crosby films that have delighted us over the years. "Welcome Stranger" on a Sunday afternoon, often described as a "re-make" in a different setting of "Going My Way" was indeed welcome. Yet Bing didn't sing nearly often enough in this for my liking! "Emperor Waltz" on B.B.C.2 another delight. Goodness knows how many times I've seen this altogether, but I can always watch it as it is brand-new. Apart from these Crosby films, two others must have given a good deal of pleasure - "For Me & My Gal" with Judy Garland - when she was oh so sweet! - and Gene Kelly, and "Alexander's Rag-time Band" with Tyrone Power and Alice Faye, a delectable chansonette of yesteryear.

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+ Every time I see this latter film I feel there was a place for Bing in it! Impossible, of course, for this was not a Paramount-made film but one to combat Paramount's Crosby films. It cannot be said that Tyrone Power had any resemblance physically to Pops Whiteman - but the way the young violin-playing leader went from strength to strength, from his first engagement at "Dirty Eddy's" to the fashionable concert he gave at Carnegie Hall "to make jazz respectable" they must have had a lot in common. And that finale at Carnegie Hall with the enormous orchestra was highly reminiscent of a Whiteman line-up. One could almost imagine Bing playing his violin in the bank of strings - the one with the rubber strings! "Alexander's Ragime Band" was written by Irving Berlin, of course, and featured his great songs all through.

\+ + +

+ As I believe I've mentioned, Mike Crampton duly undertook his annual tour of Southern and Western Crosbyites, and we were delighted to receive him at Cardiff. As soon as it was realised he had the "Hey Jude" tape with him, I asked another young Mike - Michael Soper - if he would like to come round and hear it. He did and we had a very pleasant evening indeed, but oh my, these boys (Mike Soper is about 21!) are rather demoralising with their youthful expertise on Bing and Crosbyana generally. Never ceases to amaze me that these young people - there are young ladies among them, too - are so deeply sincere in their appreciation.

+ Mike Crampton, in addition to the Jude tape, had brought with him the "Request Tape" that was played at his party in Leeds last October. And it was while listening to this that again the thought came to me: Surely many members of the I.C.C. would like a tape of this? You recollect that everybody who announces his intention of coming to Leeds is asked to forward to Mike a favourite, or request, record. This means that about 25-30 of top Crosby records are strung together with a linking, humourous, commentary by fellow-Leeds man, "Mick" Drury, making an hour or so's very good listening. Seems to me the people who attend as well as others would purchase a tape of this. Now, I'm speaking entirely off-the-cuff and may well be horrifying "Mick", for the work involved would be lengthy. Nevertheless, it would be up his street for taping is a hobby of his and it seems to me he could combine business with pleasure. Naturally, I'm not suggesting he should do this for "free" - I should think not! Perhaps he could work out the economics on the basis of purchasers supplying their own tape or Mick to supply the tape, plus Mick's charge. I know I would like one and would very happily pay Mick's price. As I say, the choice of records indicates they are good, very good records, - and you get the fun of Mick's linking. For instance, the last tape contained "I Found You", and the remarkable "The House is Haunted" - both very, very rare items. Not only will I be glad to get Mick's reaction to this idea - but more importantly, perhaps, YOURS. Do you think you would have one? Please drop me a line - and I'll get to work on Mick Drury!

# BING CROSBY NO 3

The legend on Bing's Record labels.
John Scott Trotter No. 1 and Victor Young, No. 2. appeared in previous issues.

# ACCOMPANIED BY PAUL WHITEMAN

The heading of this series has been maintained this time for the sake of uniformity, though the purists will immediately observe that it is not, of course, accurate as far as the late, illustrious, Paul Whiteman is concerned. If, in those far-off days when this famous bandleader-showman was a household name all over the world - and rightly so - his gramophone records had been labelled "Bing Crosby: Accompanied by Paul Whiteman & his Orchestra" it is likely that Paul would have come closer to apoplexy, not to mention outrage, than he did on the famous occasion of Joe Venuti's unscheduled and unrehearsed "vocal" during a Whiteman public appearance, as Bing related in "Call Me Lucky".

+ Yet today, 40 years and more later, it is probable that the biggest demand for Whiteman records stems from Crosby collectors.

+ Bing also stated in his book that at the time he and Al Rinker were spotted and engaged by Whiteman, he stood out above all other bandleaders as Everest stands out above allother mountains. Bing's name did not appear on his records at all, leave alone appear above Paul Whiteman's. These labels bore the favourite legend of the 20's "With Vocal Refrain". The singer of such refrains was definitely the minor attraction - with a lot of singers understandably so. It is perhaps another story that Bing Crosby was the chief reason that a few years later the singer's name was given, albeit in brackets, under the bandleader's.

+ And indeed, on perhaps most of Paul Whiteman's records Bing was not "present" at all, for he was just one of a large vocal "staff". He was used in all sorts of ways, from solo, duets, trios and indeed up to a choir! On many records it could still be argued that Bing was not accompanied by Paul Whiteman anyway because the band ceased playing and Venuti and Lang only supplied the accompaniment. This is most apparent on a number of Whiteman records. It might even be true to say that Bing accompanied Paul Whiteman's Orchestra!

+ It is highly likely that so eminent a personality as Paul Whiteman wrote a book or two, including an autobiography. If he did, I must confess I've never come across it. If someone can enlighten us on this it would be appreciated. It would be most interesting, I feel, to read "Pops" Whiteman's account of his "discovery" of Bing and their somewhat turbulent relationship.

+ What, for example, did Paul "spot" when he decided he wanted Bing and Al in his orgarisation? There was no Harry Barris then, for the Rhythm Boys came as a Whiteman inspiration. Perhaps he thought Al Rinker was the prospect! What is certain beyond all doubt is that Paul could not have known that, that day he engaged a rather roistering young man who was destined to be the greatest phenomenon the world has seen in popular vocal entertainment. Despite Paul's tremendous career and his undoubted pioneering in the light music world, the fact is that any interest in Paul Whiteman's gramophone records is largely for their Crosby content.

+ Younger collectors are liable to turn from a Whiteman record they have read a lot about in bewilderment, asking: "Is that a Crosby record that people are willing to pay a fiver or more for?" But stranger still, in most cases they eventually reach that state!

(Cont. over...

## BING CROSBY: ACCOMPANIED BY PAUL WHITEMAN (Cont).

+ The importance to Bing of these years from 1927 to 1930 cannot be overestimated, as he himself will readily confirm. Indeed, he has in comparatively recent programmes heard on B.B.C. radio -- seems there were times he just couldn't believe he was doing exactly what he wanted to do, with the greatest organisation in the world, and getting paid for it! But of course, we must not be entirely fooled by Mr. Crosby's youthful flamboyance. There must have been a lot of hard work in it, too.

+ And much more importantly, Bing was in close contact with so many all-time greats in jazz and popular music who were currently with Paul Whiteman - Bix, Grofe, Hayton, Venuti, Lang, Malneck (or what is Matlock? always mix those two in my mind) Dorseys, and so on. Bing's own natural endowments plus what undoubtedly rubbed off from these fine musicians made the combination we have known and appreciated these long years.

+ You will see from the list of Whiteman-Crosby records that accompany this that the total was 94. One of these was a complete "odd-man-out" however, being the reunion on wax with "Pops" after a lapse of ten years. "A Night With Paul Whiteman at the Biltmore" also was made after the Rhythm Boys had left the Whiteman band.

+ Of this 94 (or 92) 23 only were solos, i.e. records on which Bing sang completely alone. So that newer members will fully understand the list of records I would repeat that (3) shewn in the last column means it was the trio of the Rhythm Boys singing - whereas you may be confused at seeing "Paul Whiteman's Rhythm Boys" also in that column. In this latter case, the trio made records without the Whiteman band but were still under Paul's aegis. (1) and (5), or (1) and (3) means that a group of the second number was singing but where there was a "lead" of a couple of lines Bing was the soloist.

+ You will see also that Bing's first unaided vocal was "Muddy Water" on 7th March, 1927 - nearly, in fact, 42 years ago! The last significant session with Paul Whiteman was the recording of the songs from "The King of Jazz" film in March, 1930.

+ Thanks to startling reissues in the past 12 months, plus the "Young Bing Crosby" album a few years back, many of these records are now familiar to even the youngest and newest members. And that's good for everyone. There are still a lot not reissued, however.

+ You will note that great record of "Ol' Man River" of 11th January, 1928. This was the record which, says Johnny Mercer, made him a Crosby fan for life, as it did others. And this was no mean feat, for at this time Paul Robeson had made this great song undoubtedly this own - as it is to this day - with his immortal version of it in "Showboat". But Bing's vocal refrain offered a refreshing, if not startling, counter-attraction. Which brings me to a sour note.

+ You have probably noticed that I am not addicted to criticising Crosby records, and that again is understatement, no doubt. Eulogy, sincere and unashamed, is my usual bent. But that does not mean that I am unaware that Bing made some records in which either his heart wasn't in it, or he was off-colour. "September Song", and "We'll Gather Lilacs" among a few others come to mind. But by the same token I am not one of those who expected every one of Bing's hundreds of records to be the last word. In most cases they indubitably were!

+ But I can never understand why Bing so altered the melody of this great song when he re-recorded it later - and I'm not sure here whether I'm talking about the '41 version or the '45, but you will. If any other singer had done it this way I would have said he was frightened of the low notes - didn't have the compass for the admitted high range of the song. But that could not apply to Bing. I can only conclude the intention was, seeing that he had already done the song twice, to try and give the song a new freshness and treatment.

+ Bing of course has always been an expert at embroidering a melody, bending notes, &c., in the most delightful way, but this was a definite alteration of the melody that, for me, went a long way towards destroying it. Perhaps it was the musical director's idea. If any of our readers has a theory, or indeed, knows why this was done, I should appreciate enlightenment. I have heard non-Circle listeners regret this rendering.

+ But back to Paul Whiteman: among other things he was tagged "The King of Jazz", hence the film title, and although the ingredients were in the band to justify that title, Paul seldom featured cut-and-out jazz. His was the complete light-and-dance orchestra. Witness La Golondrina and La Paloma! Then there was the true epic of "Rhapsody in Blue", which led to another tag for Paul: the provider of "symphonic jazz". And this famous orchestra had a "million" seller when such a feat would have seemed impossible -- "Whispering" made in 192[illegible] and backed with "Japanese Sandman". (192[illegible]) (Cont. at end of record list)

# BING CROSBY'S RECORDS WITH PAUL WHITEMAN

+ This listing, like all others in the series, is culled from the ROAD TO BING CROSBY Discography, and I'm grateful to the eminent compilers for their permission to use it so. As indicated in the text Bing sang in all sorts of combinations and the following is the key:

(1) Bing Crosby (2) Duet with Al Rinker. (3) Trio with Al & Harry Barris - the Rhythm Boys (4) Quartet with Al, Charles Gaylord and Austin Young. (5) Chorus, or choir, with Al, Charles Gaylord, Harry Barris, Jack Fulton, Austin Young and Boyce Cullen. It will be noted too that The Rhythm Boys sometimes made records on their own account whilst currently with Paul Whiteman's Orchestra.

| No. | Title. | Date. | Remarks: |
|---|---|---|---|
| 1. | Wistful & Blue. | 22.12.26 | (2) |
| 2. | Shanghai Dream Man. | 10. 2.27 | (5) |
| 3. | That Saxophone Waltz. | 25. 2.27 | (5) |
| 4. | Pretty Lips. | 28. 2.27 | (2) |
| 5. | Muddy Water. | 7. 3.27 | (1) (solo) |
| 6. | I'm Coming Virginia. | 29.4. 27 | (1) and (3) |
| 7. | Side By Side. | 29.4. 27 | (3) |
| 8. | I'm In Love Again. | 9.5. 27 | (4) |
| 9. | Magnolia. | 24.5. 27 | (3) |
| 10. | Mississippi Mud. | 20.6. 27 | P.Whiteman's Rhythm Boys |
| 11. | I Left My Sugar Standing in the Rain. | " | " " " |
| 12. | Sweet Lil - Ain't She Sweet. | " | " " " |
| 13. | The Five Step. | 16.8. 27. | (3) |
| 14. | The Calinda. | 19.8. 27 | (1) and Chorus. |
| 15. | It Won't Be Long Now. | 20.8. 27 | (3) |
| 16. | My Blue Heaven. | 6.9. 27 | (5) |
| 17. | Missouri Waltz. | 21.9. 27 | (5) |
| 18. | That's Grandma. | 11.11.27 | P. Whiteman's Rhythm Boys |
| 19. | Miss Annabel Lee | 17.11.27 | " " " |
| 20. | Changes. | 23.11.27 | (3) |
| 21. | Mary. | 25.11.27 | (1)(solo) |
| 22. | Ol' Man River. | 11. 1.28 | (1)(solo) |
| 23. | From Monday On. | 12. 1.28 | P.Whiteman's Rhythm Boys |
| 24. | Make Believe. | 27. 1.28 | (1) (Solo) |
| 25. | Poor Butterfly. | 7. 2.28 | (5) |
| 26. | There Ain't No Sweet Man That's Worth The Salt of My Tears. | 8. 2.28 | (1) and (5) |
| 27. | Sunshine. | 13. 2.28 | (1) and (5) |
| 28. | From Monday On. | 13. 2.28. | (1) and (5) |
| 29. | Mississippi Mud. | 18. 2.28 | Irene Taylor and (5) |
| 30. | From Monday On. | 18. 2.28 or | (1) and (5) |
| 31. | High Water. | 28. 2.28 ) | (1) (Solo). |
| 32. | What Price Lyrics? | 1. 3.28 | Paul Whiteman's Rhythm Boys. |
| 33. | I'm Wingin' Home. | 12. 3.28 | (1) (solo) |
| 34. | Metropolis Part 3. | 14. 3.28 | (5) |
| 35. | Lovable. | 15. 3.28 | (1) (solo). |

(Cont. over

BING'S RECORDS WITH PAUL WHITEMAN (Cont.)

| No. | Title. | Date. | Remarks: |
|---|---|---|---|
| 36. | March of the Musketeers. | 16. 3.28 | (1) & chorus. |
| 37. | I'm Afraid of You. | 21. 4.28 | (1) (Solo) |
| 38. | My Pet. | 22. 4.28 | (4) |
| 39. | It Was The Dawn of Love. | 22. 4.28. | (1) and (5) |
| 40. | Dancing Shadows. | 22. 4.28. | (5) |
| 41. | Louisiana. | 23. 4.28. | (1) and (4) |
| 42. | Grieving. | 24. 4.28. | (5) |
| 43. | Do I Hear You Saying? | 24. 4.28. | (5) |
| 44. | You Took Advantage of Me. | 25. 4.28. | (1) and (5) |
| 45. | La Golondrina. | 12. 5.28. | (5) |
| 46. | Constantinople. | 17. 5.28. | (5) |
| 47. | La Paloma. | 21. 5.28. | (5) |
| 48. | Evening Star. | 21. 5.28. | (3) |
| 49. | Get Out & Get Under the Moon. | 22. 5.28. | (1) and (5) |
| 50. | Wa-Da Da. | 25. 5.28. | P.Whiteman's Rhythm Boys. |
| 51. | That's Grandma. | 25. 5.28 | " " " |
| 52. | 'Tain't So Honey, 'Tain't So. | 10. 6.28. | (1)(solo) |
| 53. | I'd Rather Cry Over You. | 10. 6.28. | (1) and (5) |
| 54. | I'm On The Crest Of A Wave. | 17. 6.28. | (1) and (5) |
| 55. | That's My Weakness Now. | 17.6.28. | (3) |
| 56. | Georgie Peorgie. | 17. 6.28. | (3) |
| 57. | Lonesome In The Moonlight. | 17. 6.28. | (5) |
| 58. | Because My Baby Don't Mean Maybe Now. | 18. 6.28. | (1) and (5) |
| 59. | Out of Town Gal. | 18. 6.28. | (3) |
| 60. | Silent Night, Holy Night. | 19. 9.28. | (5) |
| 61. | Christmas Melodies. | 19. 9.28. | (5) |
| 62. | My Suppressed Desire. | 10.11.28. | P.Whiteman's Rhythm Boys. |
| 63. | Rhythm King. | 10.11.28. | " " " |
| 64. | Let's Do It, Let's Fall In Love. | 22.12.28. | (5) |
| 65. | Making Whoopee. | 22.12.28. | (1) and (5) |
| 66. | So The Bluebirds & The Blackbirds Got Together | 25. 1.29. | P.Whiteman's Rhythm Boys. |
| 67. | Coquette. | 28. 2.29. | (1)(solo) |
| 68. | My Angeline. | 7. 3.29. | (1)(solo) |
| 69. | Louise. | 15. 3.29. | (1)(solo) |
| 70. | I'm In Seventh Heaven. | 5. 4.29. | (3) |
| 71. | Louise. | 10. 4.29. | P.Whiteman's Rhythm Boys. |
| 72. | Little Pal. | 25. 4.29. | (1)(solo) |
| 73. | Reaching For Someone. | 3. 5.29. | (1)(solo) |
| 74. | Oh Miss Hannah. | 4. 5.29. | (1)(solo) |
| 75. | Orange Blossom Time. | 4. 5.29. | (1)(solo) |
| 76. | Your Mother & Mine. | 16. 5.29. | (1) and (3) |
| 77. | S'posing. | 16. 5.29. | (1)(solo). |
| 78. | At Twilight. | 6. 9.29. | (1) and (5). |
| 79. | Waiting At The End of the Road. | 13. 9.29. | (1) (solo). |
| 80. | Great Day. | 9.10.29. | (1) and chorus. |
| 81. | Without A Song. | 9.10.29. | (1)(solo) |
| 82. | I'm A Dreamer, Aren't We All? | 16.10.29. | (1) and chorus. |
| 83. | If I Had A Talking Picture of You. | 16.10.29. | (1) (solo) |
| 84. | After You've Gone. | 18.10.29. | (1) (solo) |
| 85. | A Bundle of Old Love Letters. | 31.10.29. | (1) (solo). |
| 86. | Happy Feet. | 10. 2.30. | (3) |
| 87. | Song of the Dawn. | 21. 3.30. | (1) and chorus. |
| 88. | A Bench In the Park. | 21. 3.30. | (3) and the Brox Sisters. |
| 89. | Livin' In The Sunlight Lovin' in the Moonlight. | 22. 3.30. | (1) (solo) |

(Cont. over...

BING CROSBY'S RECORDS WITH PAUL WHITEMAN (Cont).

| No. | Title. | Date | Remarks. |
|---|---|---|---|
| 90. | I Like To Do Things For You. | 23. 3.30. | (3) |
| 91. | You Brought A New Kind of Love To Me. | 23. 3.30. | (1) (solo) |
| 92. | A Bench In the Park. | 23. 5.30. | P.Whiteman's Rhythm Boys |
| 93. | A Night With Paul Whiteman at the Biltmore. (Some doubt exists as to whether Bing did "appear" on this record). | ? 10.32. | |
| 94. | Rhythm Boys Reunion with Paul Whiteman. | 4. 7.43. | This of course was a special occasion. |

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(Continued from two pages back!)

+ Paul Whiteman achieved another million-seller in the Roaring Twenties with "Three O'Clock InThe Morning", made in 1922. Incidentally, you may be interested to know that the first recordings by this famous orchestra were in 1920 and the very first was a 12-inch - 78 of course - of "Avalon" and "Dance Of The Hours" from La Gioconda! Could any two titles better illustrate the vast scope of the Whiteman orchestra?

+ Paul's life was music all the way, a musical family, and a sound classical music lup-bringing. "Paul Whiteman and his Orchestra" at different times could mean 50 orchestras currently performing! His flair must have been phenomenal - in picking musicians and picking singers. He also, it is alleged, made a "lady" out of jazz.

+ Readers will recall Paul's recent death - on December 29th, 1967 - at the age of 77. He had many claims to fame. For us,above all others,he gave the first big break to our Bing Crosby. Can we, or rather could we, ever repay him?

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+ NOTE: In the Victor Young instalment in this series in the last issue, I said that Victor was responsible for the accompaniment to Bing's two earlier versions of "Home On The Range". Victor did accompany two recordings of this famous song, but Bing's first recording of it was with accompaniment by LENNIE HAYTON - that man again - and I'm grateful to Les Phythian for pointing this out.

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+ Did you see the DAILY SKETCH on the day we learned of Bing's new recording session? It carried a picture of Bing, and underneath: "Bing Crosby: Changing His Tune", and the story ran:

"Bing Crosby, better known for his soulful renderings of ballads like 'White Christmas' has at last crossed the musical Rubicon and recorded his first Beatles number. In his latest album the 'old Groaner' has included the Beatles 'Hey Jude' which has topped the Hit Parade here and in America. The news was received with suitable awe by Derek Taylor, a director of Apple, the group's company in London: "It's great, just great,' he said."

+ That remains to be seen - or heard! But its bound to be great, isn't it!

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+ I recently had the real pleasure of meeting DENNY DENNIS who was known in the Thirties as the British Bing Crosby - he sang with Roy Fox, Ambrose and others, as well as Tommy Dorsey after the War. During a lengthy chat I asked him if he had, in fact, met Bing when he was in the States. "No," replied Denny, "but I did meet him in London. It was the the Stage Door Canteen, and I was singing with the Air Force Band. I lost no time in being introduced to Bing." Denny then laughed and said in a rolling voice, just like Bing, "Welll, helloooo Denny - I've heard a lot about you!" Denny is a very fine chap indeed, and has an Ace of Clubs album due out in March. I enjoyed his company very much.

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# HEIGH-HO FOR "HEY JUDE-HEY BING!"

## THIS MEMORABLE ALBUM

+ O! Happy, happy, happy, record day - if Ralph Harding will pardon the liberty, I am a very happy Crosby Collector indeed. I always FELT it could be done. I always HOPED it would be done - and now, gloriously - IT HAS BEEN DONE! After being slightly unnerved with "music" these last few years, and to some extent, Bing's participation in it (though I've always stipulated that it was the ACCOMPANIMENT that fell short) at last the peerless voice has been harnessed to contemporary arrangements and produced a wonderful "marriage" of the magical timbre we love to an exciting and tasteful accompaniment. True, Bing's tones have gone "flatter" as regards timbre, i.e. the tone is not so round and full, but the pitch, phrasing, diction and general sympathy for a song remains unimpaired - still dwarfing all others in its tremendous stature. I give due notice that in this opinion, and using an equally contemporary phrase, I SHALL NOT BE MOVED!

+ I cannot, will not, fault this new album of Bing's in any way. From the first note to the last, I love it. Jimmy Bowen, his orchestra, the chorus and most of all perhaps, THE ARRANGERS and recordists have produced an album that I find irresistible. They all complement Bing Crosby in a thoroughly worthy manner.

+ I felt unusual stirrings of excitement when it was reported that Bing himself was said to be more enthusiastic about this project than anything he had done in years. Then young Mike Crampton turned up, hot-foot, from Chatham (Bob Roberts) and London (Ralph Harding) with a tape of the album, most kindly sent down by the latter to Cardiff. When Michael said he had it in his case - he came for about a week - I couldn't get it from the car fast enough. With real excitement the tape was set in motion - and as I've just said, from the first note to the last, the excitement was sustained if not actually increased.

+ I know I'm not alone in my great liking for "Hey Jude". A very well-known collector in the upper brackets of collecting, who normally takes a jaundiced view of anything from - say 1935? - tells me he has played this album more in the first week he has had it than any other album for many a year. He daringly went further: he said this album didn't make him long TOO much for the 30's! That was an accolade of the first magnitude - from this particular quarter.

No, there was no anti-climax on hearing the tape, for the impact was immediate - and sustained.

THE LYRICS.

+ For almost 40 years, the veterans among us have recognised that Bing can take a trite, even an idiotic lyric, and make it listenable When the lyrics have been good he can turn them into melodic poetry, some even deserving the description "masterpiece". He invests them with a sincerity that must be the despair of all other singers.

+ Now, I'm not going to pretend that I fully understand the lyrics of the title song: "Hey Jude". Perhaps they are what is known as "off-beat". What is certain, however, is that Bing assuredly can "take a sad song, or a bad song, and make it better!" I like this song as performed by Bing. I have heard someone say they don't altogether care for Bing's "pom, pom, pom pom-pom pom-pom" in the middle. My view of this is that it is a delicious piece of tongue-in-the-cheek subtlety; as if Bing was saying "Get me, an

"HEIGH-HO FOR 'HEY JUDE'" (Cont)

old-timer doing this super 'modern' stuff!"

+ Having got "Jude" himself out of the way, the rest of the lyrics are, of their kind, first class. Indeed, this album might have been entitled: "BING PHILOSOPHISES", or alterratively: "BING RUMINATES". Listen to "Both Sides Now", listen to that gloriously moving version of "Little Green Apples", "Those Were The Days" - in fact, listen to all of them - often - they have a curiously plaintive, ruminative, basis.

+ I would say that Bing's singing of "Green Apples" is one of the most moving, most poignant things he has ever done. The violin obligato behind Bing's verses is inspired. I thought at the first time I heard these tracks that this orchestra was really outstanding. For instance, in some places it sounds like Frank Chacksfield or, indeed, Mantovani. At others, it swings into Dixieland! I would be most interested to know the line-up of this aggregation for at different times one can hear zithers, cellos and all sorts of more unusual instruments - as well as thumping modern guitar sounds. In "Livin' on Lovin'" for good measure we have a touch of Tijuana brass. You listen again!

+ This number comes as a real swinger immediately following the lazy tempo of "Green Apples". A real good foot-tapper indeed

+ "Just for Tonight" - what another beautiful number. I agree with Bob Roberts that this could be the chart-topper if it was issued as a single. I could listen to it all day.

+ "Lonely Street". Ah, now there's a real beauty, yet two people not unknown in the Crosby world "don't go much on it". And it turns out they have prejudged the song because they didn't like earlier versions by DIFFERENT ARTISTS! They know as well as I do, that is no yardstick by which to assess a Crosby version. If I didn't find this entire album entirely satisfying, making it impossible to select a particular favourite, "Lonely Street" would assuredly be on a short list. Its a nice, loping, majestic, tempo, with plenty of nice deep notes for Bing to caress. And in this number I enjoy enormously the chorus part. Here is modernity, indeed, yet essentially tasteful. I'm not certain that the treatment could not be termed "dramatic" when they come in with their "ah-Oooooo" every now and again.

+ Here I might mention that many, and I may be among them, consider a nice string version of "Street" and also "It's All In The Game" would have been more to their liking. Maybe, maybe not. The thing to bear in mind is that unless this "modern beat" IS in records just don't stand a chance. And if we have to have it, this surely is a very melodious way of doing it. For my money "Lonely Street" is one of the best of a very fine choice of titles.

+ "It's All In The Game" received memorable treatment from the late Nat King Cole, and has, of course, been sung by many, many, artists including Satchmo. Because of my fondness for Nat's version, Bing's version just had to be super-duper. AND IT IS! Another lazy, yet beaty, rhythm and Bing delivering the fatalistic lyrics as only he can.

+"Those Were The Days" - a really incredible arrangement, where we get the aforementioned Dixieland cropping up between choruses - and the ultra-light-semi-classical orchestra at other times. And what of that incredible staccato passage in the middle where the tout-ensemble plays a series of chords in rapid, jumping, progression? And what a stirring finale? And as for the lyrics, Oh my! That lonely tavern with the ghosts of the past. Bing's interpretation of this sort of thing always "works" on me. Perhaps he was thinking of Venuti, Lang, Bix, the Dorseys, Buddy Cole, Whiteman, Arnheim - who knows? But Fred Reynolds, that destroyer of dreams and illusions, reckons Bing was probably studying his watch, wondering how long it would be before he, Bing, could get off to the golf-course! I don't believe it!

+ An afterthought on "Lonely Street": supposing this had been sung by Bing in the early 30's. I venture the thought that it would now be in a hallowed place with "Blue Prelude", "I'm Thru With Love", "Cabin in the Cotton/Pines", "Love You Funny Thing" and so on. No? I'm not that sure.

+ I see I haven't mentioned "More & More" and the "Straight Life". They are, of course, included in the eulogy of the others.

+ And to fully wrap it up: what an elegant, tasteful, cover, totally in keeping with its contents. The notes, by Tom Thacker, probably a staff man with Amos Records, are notable for their brevity yet credibility. They say: "Bing Crosby received a standing ovation... from the musicians who backed him him on this album." I can well believe it - and I belatedly join in.

+ Apart from the overall direction of Jimmy Bowen, in my view the individual arrangers, who produced spectacular and musical scores, are well worth the particular mention they

## "HEIGH-HO! FOR HEY JUDE" (Cont)

get on the sleeve. In case you haven't studied the notes and details, the facts are:

Mike Post arranged: Hey Jude.

Jimmie Haskell arranged: Little Green Apples,
Both Sides Now.
Those Were The Days.

Glen D. Hardin arranged: Livin' on Lovin'
Just For Tonight.
Lonely Street.
The Straight Life.
It's All In The Game.
More and More.

+ Many will, perhaps, wonder why, and complain at, there are only ten tracks. I understand this is because of the taxing system current in America, the details of which I am not familiar with.

+ These arrangers, young men, I assume, did a fine job. Not the least thing I personally am very grateful for is that they proved that modern arrangements do not have to have aggressive brass resembling the sound made by high-pressure steam safety valves.

+ So, we can cheerfully consign to a warmer climate all those who insist Bing should have retired (a) last year, (b) ten years ago, (c) in 1934! That we should never had had this great album is unthinkable. I hope sincerely you agree with me. I'm sure you will tell me if you DON'T!

Finally, apt quotes from the sleeve again:

"The older (musicians) said 'He still sings great.'

"The younger ones said: 'He's a gas!'

That, for sure, is our Bing.

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THE BACHELORS, somewhat out of the limelight lately, noted for their tremendous ability to sing fine old standards in a style completely devoid of melody, did it on The Street Singer, Arthur Tracey, when they pulverised "Marta". Now, Ye Gods, they've attacked "Where The Blue of the Night". Sheer vandalism! Comparable to razor-slashing train seats on a football special.

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I wonder how many will disagree with me when I venture the opinion that Phil Crosby, on the strength of "Thanks" is more melodious than Gary?

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## THE PASSING OF JOHN BOLES.

+ The death of John Boles, the famous Hollywood one-time singing star, took place in San Angelo on 27th February last. He was a fine built, handsome man, with a good baritone voice and before going to Hollywood at the instigation of Gloria Swanson to star in the film of "The Desert Song" he was a leading man on Broadway. He appeared in many of the early musical films - with Shirley Temple for instance. He had left show business late in the '40's and was occupied in the oil industry. You may also remember him as the "husband" of Barbara Stanwyck in "Stella Dallas". However, there is a particular interest for Crosby admirers - for it was John Boles who appeared in Paul Whiteman's 1930 film "The King of Jazz".

+ Furthermore, it was John Boles who was selected to sing that fine ballad, "The Song of the Dawn". But John was only called upon because Bing, scheduled to sing the song, was, in his own phraseology, "in durance vile" - or more mundanely, in jail! This was on account of one of his "peccadiloes" when he told a strict Prohibition judge that "everyone took a drink and took no notice of prohibition." Bing tells the story in "Call Me Lucky". He was allowed out, oddly enough, in the custody of police officers to do the Rhythm Boys routines in the show - but not, apparently, "Song of the Dawn".

+ Also in "Call Me Lucky" Bing pondered on the possibility that this missing of the song in the film may have assisted his career! His typical feeling was that the song demanded a singer of higher standing than himself - the robust, heavier, type of baritone that John Boles, in fact, was. Bing further speculated that if he had sung the song in the film and made a poor job of it, he might have been back to square one. That as I say, is typical Crosby thinking. Who can doubt that he would have made a great job of the song? Yet his career might certainly have followed different lines. Success as a baritone in "The King of Jazz" singing "The Song of the Dawn" may well have meant that he started off his career proper on the screen and not on the medium he made his own - radio.

+ Certainly no one suffered as a result of the change. In fact, it did John Boles a lot of good, and Bing no harm at all.

+ John Boles was 73 when he died. Perhaps his best known recording was "It Happened In Monterey".

# "YOURS FOR A SONG" is the title of

# ANOTHER FINE RECORD for your collection.

SUNG BY DENNY DENNIS: ACE OF CLUBS ACL 1262 (Mono) only. Price 24/-

+ I am not given to recommending records by artists other than Bing in this magazine, especially those of Bing's imitators. I take the view that there is no point in buying records from imitators - even if it is the sincerest form of flattery! - when the real thing is so readily available. However, I do want to make an exception in the case of this album of reissues for it is a fine record that I'm sure most people will be glad to have in their collection.

+ A large proportion of our readers will know of Denny Dennis, who was tagged "The British Bing Crosby" in the late 30's. This was at the time when he was singing with the Roy Fox Band, and later with Ambrose and his Orchestra. Despite this tag, however, Denny told me that when he first started as a semi-pro drummer/vocalist in Derby his inspiration was Al Bowlly, the other famous British band singer. This was around 1930. Later on he did come under the Crosby influence - who didn't? This became apparent in his beautiful phrasing.

+ Yet despite this obvious Crosby influence, Denny Dennis was never the near-carbon copy of Bing that poor Mike Holliday ultimately became. Denny retained a tone that is all his own - and a very nice tone it is. Many of our readers already have this album, for they have told me so. The younger ones are probably quite unaware of Denny Dennis, understandably so, for though he sang "cover" versions of fine ballads (such as those by Perry Como) on the Woolworth "Embassy" label up until 1959-60 he has long been out of the public eye via radio and T.V. It is a sad thought that such a voice is so cruelly neglected, but that is another story. Denny's history, with many bright spots, is one of cruel luck. After the Roy Fox and Ambrose stints, came the War, just as he might have expected to have reached giddy heights. He served in the R.A.F. and sang with various outstanding service outfits such as the Squadronaires. He also guested with many famous civilian bands on leave for recording sessions.

+ In the 1938-39 period with Ambrose, incidentally, Vera Lynn was also an Ambrose vocalist and Vera and Denny did many duets together, some of them on record.

+ There was a striking coincidence when during the War none other than Paul Whiteman offered Denny a job in his organisation, but Denny reluctantly declined and, as stated, joined the R.A.F. The sleeve album also tells of offers from Swing and Sway Sammy Kaye and Benny Goodman. When Denny did eventually go to the States - in 1948 - it was for a six-months' contract with Tommy Dorsey's Band. This was extended to 15 months before Denny himself had to terminate the contract and return to this country for domestic reasons. While in America Denny was voted No. 4 in a nationwide poll - after Bing, Sinatra, and Perry Como. And that in less than a year! But it was in the States that Denny's career suffered another cruel blow, for the Petrillo strike was on - and so instead of there being an impressive library of Dennis records with the Dorsey Band, there are none.

+ This present reissue is from Rex and Decca records. There are no less than seven a side:

1. Yours for a Song.
2. Where or When.
3. Stardust.
4. It's Always You.
5. Let Me Call You Sweetheart.
6. What More Can I Say?
7. Time Was.

1. Is It Too Late ?
2. Just Naive.
3. Steppin' Out With My Baby.
4. In Between the Showers.
5. By The Way.
6. Feeling Low.
7. I'll Always Love You.

(Cont. over.

"YOURS FOR A SONG" ALBUM by Denny Dennis (Cont.)

+ I want to make it plain that the tracks on this album are full solos, and not vocal refrains, or vocal choruses. Denny graduated to solo records, in much the way Bing did, whilst still singing with the Ambrose Orchestra. Those of you who collect various kinds of old 78's are very likely to hear Denny on Sid Phillip's records, another outfit with which he did a lot of service.

+ This is a very listenable record. You can listen to it and enjoy it any time. The opening title, indeed, is performed with organ accompaniment. Another is with Novachord accompaniment, while others are with lush orchestras conducted by Stanley Black and Robert Farnon.

+ I have no motive in commending this record to you other than that I know you will like it - very much indeed. You'll see!

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Its a paralyzing thought that the success of "Hey Jude - Hey Bing", and indeed, "Yours For a Song" really depend on the whim of D.J.'s (ugh) and radio producers of the B.B.C. For Decca seem intent on keeping these issues a secret. I've said this before - and I'll keep on saying it. How they expect to sell their products truly baffles me.

I knew Jude and the Dennis album were coming. I knew the release date, and in the case of the latter, the actual number. I swear I visited ten big record shops before I found it. Jude was sneaked into the browsers about a week later.

As I write, I have heard the Dennis album mentioned in various programmes, with a couple of the tracks. I haven't heard a note of Jude. Seems incredible, doesn't it? Here is a record that is truly superb - yet its fate seems to be in the hands of record-players who describe Cliff Richard, for example, as a wonderful, long-staying, "veteran"! Anything over 4 years old is "vintage"! Ye Gods.

I meet almost every day potential album buyers who are totally unaware that Bing Crosby is still recording new albums. Truly. They are astonished to hear that he is. Ordinary newspaper columnists mention about one album a week - and then it is usually some revolting effort like "Super-Soul", whatever that may be. Or the "classic" so-and-so (human kindness makes me refrain from putting in the actual name. Classic - classic balderdash! One of the biggest record shops in Cardiff DOES have huge piles of Decca releases freely available - BUT THEY ARE ALL AT LEAST SIX MONTHS OLD! Catalogues, I mean of course, not the records.

Do you remember the days when you could go into a record shop and ask for a record by the artists name and the record number? Instantly, the answer would come as to whether or not it was in stock - usually the assistant whipped round and pulled it from a rack.

+ Nowadays, you go painfully through the so-called browsers. Failing to find it, because Folk and Super-Soul and Classics and Jazz and Dance Music have depended entirely on the knowledge of some young assistant who will probably be on the stocking counter next day! You eventually venture to the counter and ask if the album is available. The answer, always, is: "Hav you looked in the browsers?"

My invariable reply is: "Yes I have. Good day!" and exit. Not that that helps when you really want the records. But you can take only so much at a time.

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# WHAT DOES BING MEAN TO YOU?

## "IT'S JUST UNIQUE"

said MICHAEL CRAMPTON referring to Bing's voice, in a radio broadcast.

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+ Leeds is one of the cities that now possesses its own radio station and on the occasion of Michael Crampton's I.C.C. meeting at his home last October, he was invited to Radio Leeds for the purposes of an interview. The interview was broadcast at eight o'clock the next morning in a magazine type of programme. It went like this:

Announcer: You know, yesterday was a special day for all Bing Crosby fans throughout Britain, because Bing's most ardent fans met in Leeds for one of their semi-annual meetings. Phil Hayden talked to Michael Crampton, the chief British representative before the conference and asked him what the Crosby fans would be doing at the meeting.

Michael: Well, we shall be listening to tapes from Bing Crosby admirers around the world - Australia, America, Canada, and Ireland. We shall also be playing selections of recordings, some of them 78's, some of them L.P.'s.

PHIL: How many people are you expecting this afternoon?

Michael: Provisionally, twenty-five people are coming, which fills a normal house!

Phil: Bing Crosby - let's face it - you're a pretty young chap, but Bing Crosby's a pretty old one. I mean, hasn't he had his day?

Michael: Well, we feel not - and also, the recording companies feel not. In fact, in America they have just published two double volumes of L.P.'s which are old recordings - about 30 years old - and they're a complete sell-out. In fact, they're having to re-press.

Phil: And Michael, you like all those - sort of, schmaltzy ballads, do you?

Michael: I tend to do - my favourite period is the early Thirties, believe it or not - a period when I wasn't even alive. Cowboy and Western records are particular favourites of mine.

Phil: For myself, I think Bing Crosby is a - you know, a very good singer, but he doesn't stand out. How would you sell him to me ?

(Cont. over.

"WHAT DOES BING MEAN TO YOU?" (Cont).

Michael: I would point out that the Hollywood Chamber of Commerce awarded to Bing Crosby in 1960 a platinum disc - something which nobody else has ever received, and they named him as First Citizen of the record industry. His qualities - his voice, particularly his voice, the way he puts over a song, phrases it, sings it as though he means it. It's just unique. I think he's better than Sinatra. I like Sinatra, but not as much as Crosby. Of all the vocalists - popular vocalists - that there's ever been I don't think there's anyone to equal Bing Crosby, as evidenced by the fact that he's been singing for over 40 years - and there's still a demand for his recordings.

Announcer: Well, he IS a great guy - the Old Groaner himself. I think he's just terrific. We always used to listen to him as kids. We'll play a record anyway right now of Der Bingle. I wonder if you remember it ? "Meet The Sun Half-Way".

there followed the record....

Announcer: Well, there he goes - Bing Crosby, one of the greatest of all time, and he sang there an oldie, "Meet The Sun Half-Way" - and you can meet the sun half-way today.....

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+ Now, Michael knew of course that when he was invited to the Leeds studio he was going to be asked about Mr. Crosby. But he had no idea exactly what. The interview was completely off-the-cuff, quite unrehearsed, and he certainly had no idea what the interviewer was going to ask.

+ Plainly young Mike acquitted himself very well, very well indeed and proved an able "seller" of Bing. Its so easy to be wiser after the event, isn't it? Me, for instance. When the interviewer asked how "you would sell Bing Crosby to me", I may have asked if he had three or four hours to spare! And when he mentioned "schmaltzy ballads" I'd have been inclined to wrap the microphone round his neck! Or asked him to play the record of St. Louis Blues, or Shine, or Sweet Georgia Brown, or Mr. Gallagher & Mr. Shean or a couple of hundred other records which are as much "schmaltzy" as the Brandenberg Concerto is "pop". In passing, can even a young interviewer of today believe that Bing's output was specialised as to type?

+ But, as I say, all this is after the event. Michael was allowed about 200 words, or slightly more, in this interview. HOW WOULD YOU HAVE ANSWERED THE QUESTIONS ? It may happen one day that you will be asked to broadcast something similar. You will have the obvious benefit of prior knowledge - and thought. Would you care to let me know ? Answer, if you like, the questions as they were put, OR, in about 2-300 words describe how you would "sell" Bing Crosby to someone pretending not to know him.

+ I'm sure you we - you - can make this an interesting feature for the next issue, for I shall be glad to reproduce your salesmanship - or salesWOMANship here next time. Will you co-operate ? Thanks in advance.

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THE SLEEVE NOTES ON THE DENNY DENNIS ALBUM: "YOURS FOR A SONG" WERE WRITTEN BY A READER OF OUR SISTER-PUBLICATION "THE GOLDEN YEARS" - JUST AN ORDINARY, ENTHUSIASTIC, READER WHO PREVIOUSLY HAS HAD NO CONNECTION WITH THE RECORDING INDUSTRY. AUSTIN CLEGG OF ELLAND, YORKS, IS THE MAN. HIS NOTES ARE NOT ONLY VOLUMINOUS AND INTERESTING - BUT ACCURATE AS WELL.

# OH! OH!

This is where I eat my words! But I'm very delighted to do so - for one thing it gives me an excuse - if one were needed - to get back to "Hey Jude"!

BUT, on Breakfast Special about 8 a.m. on Friday 25th April "More and More" from the album was played. The compere gave a complete run-down of the titles.

+ When he came to "Those Were The Days" he interjected: "Should've played that one.... see how it compares with Mary Hopkins' version." You do that, friend, you're in for a surprise. However, he did also remark that it was absolutely astonishing that The Old Groaner could still turn out a record like this (More & More). He went on to say that "we must certainly play more of these on Breakfast Special." He also gave the label and mentioned that the sleeve was most attractive. Les Gaylor reports that he heard the same track in an evening programme, played by David Gell, I think. Queer they've picked on this number.

+ I would say that "Just For Tonight", or "Hey Jude" simply because of its Beatle-association, is likely to cause the breakthrough. I'm quite prepared for the album to have achieved this breakthrough by the time you are reading this. It has all the ingredients for contemporary acceptance.

+"Just For Tonight" really is a beautiful track....."let it be the way it used to be..." The backing choir or group do an excellent, tuneful, job, on this one. I suppose this gets us back to "schmaltzy" - but who cares? I love it.

+ This album, or many of the tracks on it, superbly illustrate Bing's age-old penchant for letting the accompaniment get ahead - or behind - him in the most musical way. That this can be done without losing sight of the basic tempo - for it all comes right quite quickly - is yet another of the completely unique Crosby traits.

THE FADE-OFF ENDING....

Many people dislike this, regarding it as a modern gimmick, and of course it is used on a couple of these tracks, "Little Green Apples" being a case in point. Yet if you study the construction of the song there is no other way of ending it! Its like the recurring decimal in a division sum! There is no way of a final chord, or a determined finish of any kind. You try and imagine one, its most difficult. The song or at least the last part of it would have to be completely rewritten. This fade-out finish is a little disturbing when a modern group is miming on T.V. - you can see their difficulty!

"The Straight Life" is a track I find I haven't mentioned earlier on. A number in a Latin-American rhythm I can't quite place, and full of old Mexican overtones. Like so many of the lyrics on this album, they repay close listening, and have a highly philosophic theme. Our tapologist (one of me own!) "Mick" Drury had some cogent comments to make on the album and its prospects, for said "Mick":

> "Any sales resistance, I think, will come from the fact that the most popular of these songs have only been heard in one version - and we have been pretty well brain-washed by that version and I find in these circumstances the first one always seems the best. In other words, people will perhaps feel everything that Bing's does different to the original version is wrong....The number which I found most entertaining was 'The Straight Life'. I'm very happy with this one. It appealed to me in every way."

+ Fair and welcome comment - we think a song has been sung properly until Crosby has done it - but then, we are slightly prejudiced!

+ I wonder if you saw the report in the paper recently that Rolf Harris's agent had offered prizes for members of his club who got his new record most played on the air? It received publicity because the request was sent to a young child who had no money for stamps etc. and was eating his heart out! When asked about it Rolf said "So what? That's the way to get a record known." We can't beat them - LET'S JOIN THEM! If a record was judged on its merits

(Cont. over.

"OH, OH! (Cont)

these practices wouldn't be necessary. I still think the deejays will play what suits them personally, but a weight of requests might get them to play a title, which in spite of them, really catches on. So, even if the idea is abhorrent to you, why no sink your principles and write to the various producers? I suggest we go for Hey Jude, Just For Tonight, and Lonely Street. But, alas, no PRIZES!

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DAMME IF THEY DIDN'T PLAY "MORE AND MORE" FOR THE THIRD TIME ON SATURDAY AFTERNOON - WHEN PRESUMABLY THE WHOLE COUNTRY WAS WATCHING THE CUP FINAL ! THIS COMPERE REMARKED TOO THAT IT WAS AMAZING HOW BING COULD TURN OUT THIS RECORDS WITH THE MINIMUM OF EFFORT, LETTING THE ORCHESTRA "RIDE" HIM ALONG! p.s. I was watching the Final - with Ken Wolstenholme's pearls of wisdowm turned off!

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A LITTLE ADDITION TO YE OLDE CROSBYE (BYNG) SHOPPE: I desperately want two albums: TWILIGHT ON THE TRAIL and BING 15 of the BING'S HOLLYWOOD series. If you have a spare copy you could sell will you write to me (Reg Bristo). I have tapes of them so kind offers to do that, while highly appreciated, will not be necessary.

+ I have spare copies of the Merry Christmas E.P.'s OE 9069 and 9070, records and covers in virtually new condition. They could be taken in part exchange, or 5/- each, 10/- the two, in which case I'll pay the postage.

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++++++++++ R U S S . C O L U M B O ++++++++ I dunno, Denny Dennis - and now Russ Columbo. I'm getting diverted.....

+But I received a lengthy letter from one John Liquori in Philadelphia who had been informed - quite wrongly - that I was undertaking a project to do with writing the life-story of Russ. Seems John is doing just that - I wish him well and luck but was able to offer no assistance for the simple reason that I know very little about Russ Columbo!

+ Like so many Crosby admirers from 1931-32, however, I do remember the awful tragedy of Russ's death - he was accidentally shot while examining one of the old pistols in his collection, totally unaware that it was loaded. I had one or two Columbo records around that time - and those days have been vividly recalled since I recently re-obtained the HMV E.P. of Bing singing "I Surrender Dear/Just a Gigolo" with Russ on the reverse side doing "Prisoner of Love/Goodnight Sweetheart".

+ The belief persists in many quarters that Russ was, and would have continued to have been, a strong and serious rival to Bing. He was a very good looking man in the Rudolph Valentino/George Raft style - was a violinist - and also sang in a very delightful way. To my ears he was considerably more mellow in tone than Bing - or as Bing was when he and Russ were contemporaries. His records were popular, rightly so, for he too used many of the "tricks" that Bing was using. BUT, whether or not he would have put up real opposition to Bing is very debatable. Russ's accidental shooting occurred in September, 1934 - a date when Bing was so far along the road to world success that I cannot resist the conclusion that Russ would probably have gone the way of other competitors. But, of course, its a belief that can never be proved wither way, and I certainly wouldn't attempt to rob the Russ-devotees of their beliefs, even were that possible.

+ To those devotees, of course, Russ's records are pure-gold - as well as being extremely hard to come by. The young lady from whom I obtained this E.P., when mentioning it to me, said "I have the Bing E.P. of 'Just A Gigolo' (which was my main interest) and he also sings 'I Surrender, Dear' - but I ought to explain that the other side is non-Bing. By a chap I've never heard of....Russ Columbo." C'est la vie, n'est ce pas?

+ For many Crosby collectors, however, I think it safe to say that Columbo would also have been numbered among their collections. I'm glad to have some of his records.

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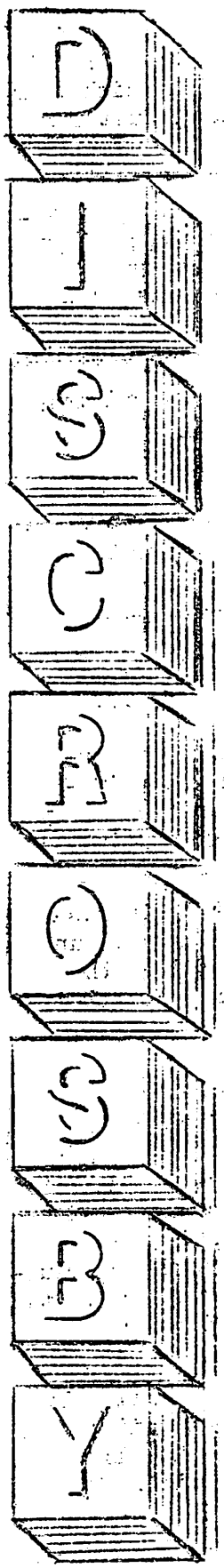
BING'S 65TH BIRTHDAY WILL HAVE PASSED WHEN YOU GET THIS ISSUE - I HOPE IT RECEIVED DUE RECOGNITION OVER THE AIR. AND WHO KNOWS - PERHAPS "HEY JUDE" WILL BE NO.1 ALBUM BY THEN!




# CHAT ABOUT RECORDS OF ALL AGES.....

Hands up those who have played Brunswick 03044 lately - say within the last six months? The titles - Sierra Sue and Marcheta, the beautiful love song of old Mexico. Not many, I'd wager, which is a tremendous pity. So far as I can see, this fine record has been badly neglected on micro-groove reissues or, in fact, reissues of any kind. And though Les Gaylor gave MCA tremendous food for thought with his mammoth reissue suggestions, little seems to be moving there....unless we are in for a pleasant surprise.

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This record has been a real favourite of mine ever since I first heard it in 1940 - it was recorded on 22 March of that year, Sierra Sue, and Marcheta on 9th February 1940. Both those dates were excellent Crosby "session" days for other titles were "Tumbling Tumbleweeds", "If I Knew Then", [illegible] with the [illegible]9 and "Beautiful Dreamer", "I Dream of Jeanie" and "You Are My Heart's Delight" (or "Yours is My Heart Alone") on March 22nd.

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But "Sierra Sue"/"Marcheta" could easily stand nomination as one of the best couplings, with Bing in fine voice and the John Scott Trotter Orchestra complementing him in superb style. This, however, is one of those deceptive Crosby records. The first time you hear it, or any time for that matter, it seems Bing sings it in purely straight style. Its not until you attempt a singalong that you realise the subtlety of the phrasing and find yourself in front, behind, or anywhere but with Bing. And both are highly melodious numbers. While the strings are well to the fore, as ever, the trombones that were always a feature of John's accompaniments for me, produce some superb tone and phrasing also. To me its incredible that these two numbers are so sadly neglected. As a matter of fact, "Marcheta" wouldn't have been out of place, really, on the "Little Spanish Town" album - in preference, dare I say it? - to the title song! Old Mexico and Spain have a lot in common.

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The reaction of some of the younger members to Bing's early efforts is intriguing - a mixture of amusement and sadness to the older members. Many have written to me, regarding say Bing's records with Paul Whiteman, now much in evidence again thanks to the Columbia U.S. reissues, although much was said of parts of Bing's Hollywood 1930-34. "I like them alright, but there's not much of Bing on them. Not enough for me, anyway....."

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(cont. over....

+ The amusement caused is because, clearly, these younger members were anticipating records of the late 30's and onwards style, 90 per cent Crosby and a reluctant 10 per cent orchestra! The sadness is generated because the dance band record with its "vocal refrain" has completely disappeared these many years, together with the bands. And that is sad indeed. The youngsters must understand that these records are not of historical Crosby interest only. They were records issued as band records - and the vocal refrain, early on entirely anonymous, was merely a complementary part of what was usually a superb arrangement. Hence the "brevity" of Bing's singing on them - but they are rich in so many other ways.

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+ So many years afterwards, and when this style of record has disappeared, it may be difficult to start a new style of listening. But that is what I urge on these younger members. Treat these recordings as a feast of orchestrated dance music - listen to Bix, Venuti, Lang, and the Dorseys - there is plenty to listen to when Bing isn't singing. Take his chorus as a superb bonus. The sheer musicianship on these late 20's records is often breathtaking in its forward-looking perspective. Its true you may have difficulty in picking out Bing on, say, "C-C-N-S-T-A-N-T-I-N-O-P-L-E". I have that difficulty myself! But this is an extreme example, of course, and we must accept that Bing was in the "chorus" because the recording sheets say so. Remember, Bing was one of a singing "staff" with the Whiteman organisation - and not the head of staff at that in the beginning.

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+ I'm fairly certain that Paul Whiteman, conducting the orchestra on recording sessions, may have cast looks of enquiry, if not downright disquiet, at the young Bing Crosby, who on being allocated a "vocal" put it over in the style of, shall we say, "Because My Baby Don't Mean 'May be' Now"! This was Bing "doing a Rhythm Boys" solo, if you follow me! Bubbling over with his rhythmic "bridges" at the end of a line or stanza in a style which was to become world famous a few years later - as we well know. But then it was new, to say the least. Granted that knowing Crosby as we do now, we would have liked more of him on these records, but it must be borne in mind that PAUL WHITEMAN was the King then!

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+ And Bing apart, surely these records, and those on the Columbia album in particular, are fine, listenable, records? It illustrates how Bing began to be selected for more and more solos rather than the other singers such as Fulton, Gaylord and Young. Take the song "S'posing" which Bing sang more fulsomely in later years. For me his performance on the Whiteman record is truly superb in the context of a "vocal refrain". Unobtrusive, fitting in perfectly with the band arrangement, yet sung with that inherent rhythm, crystal clear diction, and setting a model for anyone else. I'm not at all sure that I don't prefer it to the later "full-Bing" recording.

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+ Then consider Bing's switch to the utterly sincere style of "Coquette", a superb, plaintive, little song. And consider too the feat that switch must have been when he had "Uncle" Eddie Lang standing at his elbow ever ready to deride Bing's more soulful efforts. I'm quite certain Bing had to firmly turn his back on Salvadore on occasion to maintain the right atmosphere for the more melancholy numbers - even if he wouldn't go without Eddie's guitar.

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+ Finally, before turning our backs on this particular period, I must draw attention to that sentimental old number which may be laughed out of court by today's standards. This is "A Bundle of Old Love Letters". A fine melody, sentimental lyric, and put over in just the right style. Agreed, it wouldn't gain much ground today - but nothing musical does, does it? But I could listen to this sort of record - and "I'm On the Crest Of A Wave" - all day. I sometimes do!

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DISCROSBY: Cont.

+ Consider the following snatch of lyric - sounds highly contemporary, doesn't? Can you say from what record - yes a Crosby record - it comes, and who wrote it?

Methuselah lived 900 years,
Methuselah lived 900 years,
But who calls it livin' -
When no gal will give in -
To a man of 900 years ?

+ Easy, isn't it - "It Ain't Necessarily So" - by Gershwin. Looks different in print somehow. Probably true, too. But - think of his experience! Made with Victor Young on 29th March, 1936.

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+ I've recently come into possession of a good copy of the Ambrose record of "My Kid's A Crooner" which was mentioned here a couple of years ago as a song which included the name of "Bing Crosby" in the lyric. The vocal is by Elsie Carlisle, loved and remembered by many of the older radio listeners. She puts it over very appealingly:

I think I'll write Bing Crosby -
Ask him what to do,
For my kid's a crooner, boo-bpp-booo!

When I mentioned it before there was a letter from Australia - Keith Hyde, I believe - asking if anyone had a copy of this song. Well, if it was Keith and he still wants it, I'll take a chance and post if off to him Down Under. Apart from this lyric the Ambrose Orchestra sounds just great.

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+ My very good friend, ol' Leslie Gaylor and I have been carrying on a very gentle argument, if I may put it that way. Leslie is very taken with the Longines albums. I am, but to a lesser extent. They are beautifully orchestrated and played, and of course, Bing is Bing. Yet I expressed the view to Leslie that Bing sounds curiously disembodied on these tracks - and I unhesitatingly attribute this to the fact that Bing dubbed over these vocals to pre-recorded accompaniment. It was Leslie that revealed this - to his current mortification, for he says would I have known they were dubbed-over if I hadn't been told? Fair enough - perhaps I wouldn't have. But I would most certainly still believe that there was something "wrong" about the songs. A lack of inspiration, I would say, that is never lacking when Bing is with the musicians. Understandably so.

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+ "Hey Jude", I submit, offers a brilliant example of "live" recording. Baffles me why modern recording engineers needlessly make things difficult for themselves by making multi-tracks on each song these days. They are only faced with the difficulty of trying to unsort them and make a listenable sound again, when it could all be done in one or two takes. I know the theory is that you get a perfect finished product, or at least, you're supposed to, so please don't write and tell me that. Yet for more years than any of us care to remember Bing has made well-night perfect recordings with one or two takes. And when I listen to vintage reissues, whether from the 30's, 40's, or 50's, I'm quite certain that their methods of recording were far superior than the methods of today, despite the hi-fi technical quality.. The sound recorded in those days with just a couple of microphones was more natural, the singer was just that much more dominant than the band, and the record was invariably a very pleasing sound. The answer probably is that most of today's singers, taking a couple of months to make an album, must have this treatment to make even a presentable record. Finally, a lot of people - and I'm one of 'em - thought Longines pulled a bit of a fast one by issuing the second set - identical to the first except of course, for Bing's further dubbings. A heavy expense for compulsive-Crosby-buyers! H'mm, I suppose that will start sump'n! All the best until - when is it? - ah, July.

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# EMPTY SADDLES

Words by **BILLY HILL** from a poem by J. Keirn Brennan

Music by **BILLY HILL**

From the Paramount Picture

"RHYTHM ON THE RANGE"

with

BING CROSBY
FRANCES FARMER
and
BOB BURNS

BING CROSBY

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* *
* 'COUNTRY SALUTES BING CROSBY *
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article courtesy of John Bassett

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In the summer of 68' a colleague of mine, Clive K. Lewis formed a long overdue company by the name of Nashville Country Music Promotions. The object of his company is to generally promote Country and Western music, and artists of the same. After acquiring his newly registered offices in the Southend-on-Sea area, Clive and his wife Maria decided to decorate their office walls with signed photos of all the great stars in Country and Western music. He said he would call this his 'Wall of Fame'

On one of our regular meetings just before last Christmas, Clive told me his was about to write to Bing Crosby in Hollywood for one of the above mentioned photographs. This I could'nt understand. I said to Clive, "I thought you were only interested in Country music?". Answering, he said, "Ah yes, this is quite so John. Very few people really associate Bing with Country music. This is quite understandable as he is not a Country singer. It's not possible for any one person to pin a branded label on Bing and say, 'he is this type of singer'. I believe that Bing Crosby can pick up anything in the form of a song that has been put to paper and turn it into a living thing".

I had to agree with him. I've always felt a little sad that Bing has'nt made more Country albums, in fact I feel a little cheated, because I can honestly say that some of the greatest Country and Western music I have ever heard in my life is that as sung by Bing. The two record set of HOW THE WEST WAS WON immediately comes to mind as being the finest example of Bing's vocal artistry in this field of music.

Anywas, to return to my story, Clive did in fact write to Bing, thanking him for his contribution to the world of Country and Western music. Inside two weeks he received an airmail package through the post . Opening it, he found a personally signed 10 x 8 photograph of the maestro himself. It was not a reproduced picture for publicity purposes, but an actual photograph. Written upon it were the following words;.....

'To my friends at N.C.M.P. Cordially Bing Crosby.

At the time of writing, I have the photograph by my side, and I must admit that it is truly one of the best pictures that I have ever seen of Bing. It comes from the same stable as the cover photo of the THOROUGHLY MODERN BING album. Very soon I'll have to return the photograph to Clive, and I know that it will remain one of his most treasured possessions.

Clive's personal record collection numbers around 150 Country albums, of which JOHNNY CASH is a prominent feature. Clive has every ablum released by this artist. One of Clive's more valuable LP's is an album of ANITA CARTER which he has insured for£40 alone.

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EDITORS NOTE

It gave me special pleasure to include this article in this issue since C/W figures big in my favourite music lists - saw Johnny Cash when he toured here last year - great show and have many albums by such greats as Hank Snow, Loretta Lynn, Jim Reeves, Sons of the Pioneers etc and if any C/W doubts Bing's ability with a C/W number he should give a listen to Bing's magnificient vocal on YOU DON'T KNOW WHAT LONESOME IS.....

Dear Frank,

I would like to thank, through the magazine, all those readers who were kind enough to say that they liked the "Frid - Frunk" piece. The response was most encouraging and some were even rash enough to ask for "more like it". Well Frank, having now established that my typing abilities are as good as the next man's - and you know who he is - it would never do for my articles to become stereotyped.

You will be pleased, as I am sure will all those members of I.C.C. who cut out my articles and learn them by heart, that I am now almost recovered from a diabolical attack of influenza. At any rate my recovery obviates the need for head-scratching attempts to find something nice to say about me. It was, of course, the doctor who said that the malady was influenza but I am convinced that it was nothing less than the plague. That's the trouble with your everyday G.P.; faced with something out of the ordinary he resorts to a commonplace diagnosis with which he is familiar. I didn't even want him sent for - I was sure he would say either "operate" or "isolate" - but my wife rang the surgery while I lay in bed hovering between this world and what is confidently predicted to be a better one. It is at times like this that one so appreciates the loved ones and the way they rally round to give succour. My daughter popped round to enquire of my health and her cheerfulness as I lay on the brink made me wonder if she had read my will. My son, too, will never know how close he came to inheriting his share of the family fortune, including a mint copy of "Now that you're gone". Prior to the medico's visit each time my wife went shopping she returned with an assortment of medicaments, compounds and panaceas and forced them down my unwilling throat: tablets, lozenges, herbs linctus, potions, elixirs, simples, balms, the lot except Lily the Pink's. I protested in vain that some cures are worse than their diseases and it can be no coincidence that on a falling market the price of Boots' shares rose by 7½d. It was when I discovered a red blotch on my arm and saw a reflection of my tongue, which I shall not attempt to describe as this may fall into the hands of women and children, that I knew I had the plague. It was 1665 all over again and I told my L.O. to paint a cross on the front door. I expected the doctor to be very much alarmed about my condition but in his abysmal ignorance he not only failed to take the grave view that the situation so clearly demanded but said there was little he could give me other than advice to stay in bed. He changed his mind, however, when he remembered one remedy I hadn't yet tried and prescribed what turned out to be a quantity of yellow pellets. His gospel of despair, his abandonment of hope was so casual; no word of cheer at my lasting so long, no encouragement to bear with the aching bones, the racking cough, the soaring temperature and the shivers. No thanks to him that I recovered I can tell you. As I gradually overcame the pestilence and started to enjoy a little light nourishment (up to now everything had tasted like poor quality chamois leather) I asked my wife to set up the tape recorder in the sick room. She selected a tape at random, at least I think she did, and the contents might well have brought on a relapse. Well, I ask you, there was Louis playing and tooting "I'll be glad when you're dead you rascal you" and "After you've gone". I suppose she just didn't think to let Bing sing "Angels of mercy" and "Stay well". I really shall have to have another look at that last will and testament.

Sincerely,

Fred Reynolds

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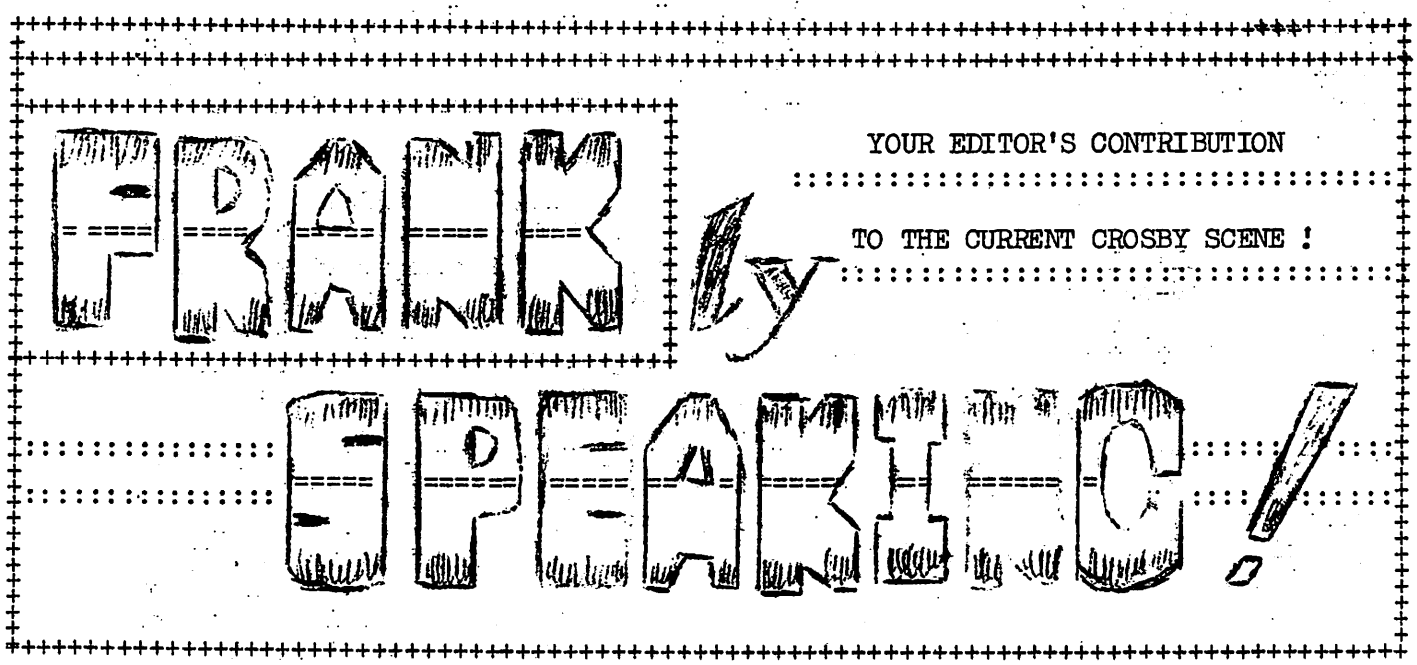


==== A ROUND-UP FROM THE EDITORIAL CHAIR ==========

March '69 proved to be quite a month, Bingwise and among the highlights was an unexpected phone call from Manchester based ROY CHAPPELL, cabaret star with a card indicating that he sings with "A TOUCH OF THE BING'S" - Roy is of course a member of the club and a long time pal too - it was a delightful pleasure to learn that Roy was appearing that night at the Percy Main Social Club, just a five minute drive from Lovaine Place. Though I was working until 10pm. I dashed to the club gathered a pint from the busy bar, sat down near the bandstand just two minutes before Roy, straw hat at the ready, came on - with such evergreens as BUDDY CAN YOU SPARE A DIME, JUST AN ECHO IN THE VALLEY etc 'Der Roy' had a happy audience for sure - over supper we chatted about Bing, Bing and more Bing - Try to catch Roy should he be visiting your hometown. Speaking of Roy prompts me to mention those other Manchester stalwarts THE TWO SHANNONS, Nancy and Terry, also club members - we look forward to your visit to the North East N and T- and with our great pal in the States STEVE MASON being a possible visitor things look pretty good these days - I understand too that non entertainers JOHN PURCHES and BRIAN MITCHELL are also heading for British shores this year - hope they can make the North East, I'd love to chat to these great Australian collectors and am doubtful if my present heavy schedules will permit me a London visit to tie in with the great plans Ralph has for these boys.

I have a very good Ambassador though - REG BRISTO has represented me with great success at a number of our now regular FAB 30's BALLS at Keighley, Yorkshire - we have a great comittee there in Don, Sid and Arthur, and their sterling efforts now mean sellouts in excess of 600 for these regular events - the success of the 'Balls' is reflected too in our growing magazine circulation in Yorkshire. We are

proud of the fact that on the 28th March 1969 we welcomed Mr W Jones of Riddlesden, Keighley, Yorks, to our 30's group as the 50th actual member of our club in that area alone - this creates a record in our group and as I write these few lines I'm awaiting a report from our man in charge Reg Bristo on the success of the latest 'Ball' on April 18th, which he attended. I'm sure a further boost to our magazine strength will folbw this 3rd successful event.

Speaking of promotions prompts me to mention a usual write-up we got in the Melody Maker in connection with The Golden Years magazine - thanks to Chris Hayes, now one of our important contacts we received no less that 27 enquiries for club membership - to-date we've enroled 5 new members from these and I'm sure more will follow - A wonderful personal friendship has sprung up between our group and Mrs Lew Stone, wife of the late great bandleader - I value her personal phone calls and recomendations and I know Reg values the unique and highly personal photos taken with Lew and his wife in the grounds of their London home last year.

"HEY BING ... HEY JUDE" 12LP USA cat ASS7001

Though countless members will be having their say about this new Crosby album, I've got to get my few words in too - Iwas delighted to receive a personal copy from Bing himself, must have been about the first airmail copy in England. I'm grateful to Fred Romary too for sending over a copy which together with the U.K. release on the London label means there's no chance I'll wear out any single copy of this fantastic Crosby album.

Together with a magnificient cover, quite the best to grace a Crosby album in years - here's my rating of the outstanding musical contents;

****Outstanding ***excellent **Very good *Good

HEY JUDE*** THOSE WERE THE DAYS*** LITTLE GREEN APPLES**** THE STRAIGHT LIFE***

BOTH SIDES NOW**** LONELY STREET*** IT'S ALL IN THE GAME** MORE AND MORE**

LIVIN' ON LOVIN'**** JUST FOR TONIGHT***

I'd have scored HEY JUDE an extra star but for those dissapointing pon pons at the end - BOTH SIDES NOW is one of the most exciting vocals Bing has done in years with the maestro just sailing up and down with no effort - John Maughan rightly said "That's Bing 20 years ago - and what a ball the maestro has on LIVIN' AND LOVIN' - this is an ablun you'll keep on spinning and spinning - Here's what some club members have to say;-

CHARLIE TUPPER..Surrey England "The new Bing is just great, it's good to know he can still turn them out, and any new recording is more than welcome"

HENRY HOLLOW, Australia "Liked the singer. Hate the songs"

RALPH HARDING "THE CROSBY COLLECTOR" London "This is a honey of a record"

BRIAN PATTINSON, Dunstan, England "Everyone must write in to the BBC to get this LP a good airing.which is what it deserves - This is a terrific album"

Every report so far has been a good one, keep your fingers crossed that "Der Bingle" closes the 60's with a first class hit - he certainly deserves it with this great set.

PAUL WHITEMAN AND HIS ORCHESTRA featuring BING CROSBY USA Cat CL2830

Who could have foretold that when Bing in his youthful days with the Whiteman Band back in the late 1920's, would, some 40 years later warrent such billing as the above on a special salute to Mr "W" - the heading and the album speak well for the endearing durability of the duo - it's interesting to glean items such as th following from the sleeve notes-;

"By the time he get's to a BUNDLE OF OLD LOVE LETTERS the voice has settled into the familiar mellow sound which was to charm his admirers pto

during the following decades. Incidentally COQUETTE is Bing's very first recording of an IRVING BERLIN tune; a modest beginning to what eventually became one of the greatest composer-performer collaborations in popular music.....

To read on the HEY BING/HEY JUDE album that Bing received a standing ovation on November 21, 1968 from the musicians who accompanied him on the titles, and then to read the occolades atributed to the "early Bing" makes one begin to realise just how great a star the legendary "Mr C" really is - members and subscribers to the various Bing Crosby magazines throughout the world can place themselves on a pedestle for having the very good sense to be known as CROSBY-ITES.

NOVINY ZE SVETAHUDBY A ZVUKU or

This is the heading on a Czeckoslovakian musical paper which is coming my way via LOUIS TOPRIC of Prague - I scan each one for the magical name of Crosby and low and behold on page 5 of the last to reach me in early April under the heading of GRAMO-OZNAMOVATEL - LP DESKY came the name simply written as follows - a BING CROSBY AND L. ARMSTRONG LP - that's all - but I felt I'd triumphed finding Bing's name in a Czeck paper - think I'll send it to the maestro - I know he was tickled pink with the photos we sent via Sam showing the bill boards in ISRAEL last year for the Cinerama presentation there of HOW THE WEST WAS WON.

Missing from this issue will be MICHAEL CRAMPTON'S popular column - Mike, busy as always has recently been extra busy attending THE NATIONAL COUNCIL FOR THE RAMBLERS ASSOCIATION - quite a lad is our Michael - hope you gave them some sound advice..

.....I've a feeling it's time I gave myself some too - sign off 'M' - and I'll do just that - see you next trip -

Best regards to you and yours - Frank.

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KATHRYN CROSBY writes a letter to MARY Mc NAMARA - Leeds, England

17th Febuary 1969

Dear Mary;

I am so pleased that you enjoyed "Bing and other things", It was lots of fun to write but like most good things in life it had it's horrible moments and you can be sure I gave a big sigh when the last words had been written.

I was interested toread that you had been a fan of Bing's for so many years, he certainly is a very special and cwonderful man and I know He is always so grateful to his army of loyal fans.

Thank you for your kind letter, my best wishes to you and your family.

Sincerely

KATHRYN CROSBY

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COMPETITION.....COMPETITION.....COMPETITION.....COMPETITION.....

"HEY JUDE-HEY BING" "What I think about the new album.....

send your review to Frank Murphy together with 3,5d stamps - closing date July 28th - winner will receive a set of still photos (black and white) from the MGM film HIGH SOCIETY

# LET'S SPEND AN EVENING AT HOME

Lyrics by
Ralph Freed

Music by
Harry Barris

I'm happy to be
connected with another
Keith Prouse hit

Bing Crosby

PHOTO RIGHT: John Fleming and his wife talk to Bing at Shepperton Studios, England. 1961

John Fleming writes from Banbury, Oxon, England - 4. 4. 1969

Dear Frank,

I would be very grateful if you would consider this letter for publication.

After a three years lapse of membership due to personal family commitments I would like it put on record the warm welcome accorded me by Frank Murphy on my return to the Crosby fold.

Despite heavy commitments which he obviously has within the club, I received a nice letter of acceptance inside 8 days. This enthusiasm is so very typical of a chap who has worked so hard and so long for Bing.

I was also pleasantly surprised at the change in our magazine, for the better let me hasten to add. International is very appropriate, so much in keeping with Bing's stature in the field of popular music

I am privileged to be among those who have actually met Bing, in fact our photo was given pride of place on the cover of our original magazine Crosby Post, remember Frank?

Meeting the great man was a tremendous thrill for me after a wait of 26 yeams. Did I feel good that day???.

I can vouch for the complete modesty and humility of the man who carolled the lyrics of so many songs. Even as an acknowledged veteran, Bing's stamina and enduring enthusiasm simply amazes me, we are so very fortunate that he is still in the game and his activities so very newsworthy.

We all have particular favourites and I wonder how many members share with me the absolute pleasure given by Bing's September In The Rain, the way he handles that simple little song is terrific, the phrasing, the quality of his voice. I never tire of listening to this record. To me it was worth the price of the whole L.P.

Well Frank, I must close now before you have an L.P. letter, I'm happy to be back among you all again, thought the issue made wonderful reading, I simply devoured it - May I through you send my best regards to Leslie Gaylor without whose efforts my visit to Bing would still be a dream.

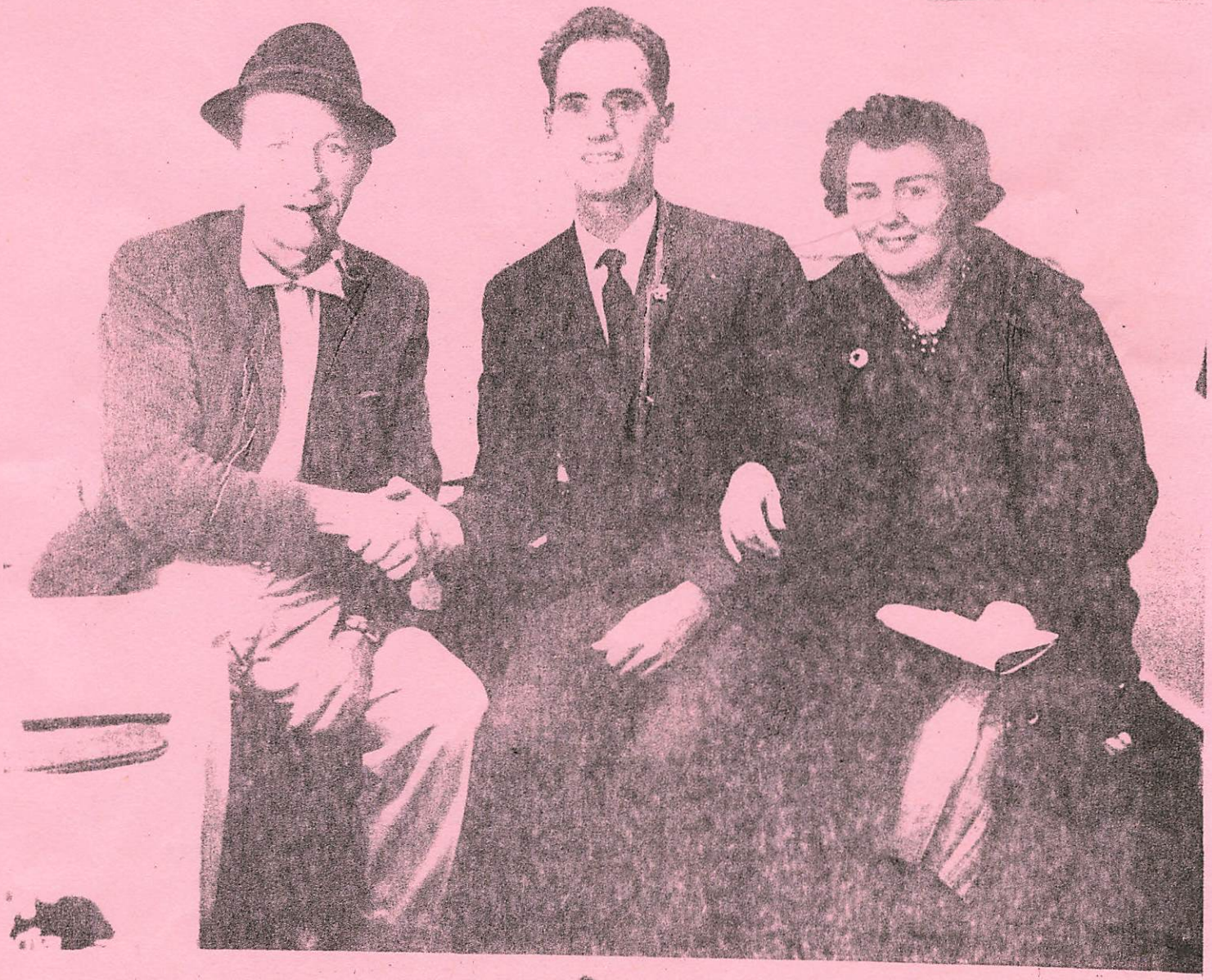
JOHN FLEMING

EDITORS NOTE

John's letter sent me scrabling through the huge file of photo stencils and I was delighted to locate the original one we used on the Feb '63 issue - I'm sure many of our newer members will appreciate the chance to see this photo which incidentally was one of the best taken of Bing at the time - appreciate your kind words John, don't know that that they fit only me muchof the club's success is due to the happy team spirit that exsists and the usual great co-operations that exsist with other similar dedicated people in the magazine world - still John, when I'm to old to dream, I'll look at your letter, perhaps show it to my grandchilden and say, "that's how I used up a few hours in the old days - but great great hours all of them - good to have you back John,.

FEBUARY 1963

# CROSBY POST



Frank Murphy writes;

The above heading "Lillian Duff" does'nt count - this is simply a heading of a special feature used in our old mag Crosby Post some years ago and as I was looking for an excuse to talk about my favourite Bing Crosby film HIGH SOCIETY I decided to use the photo heading to give it a more attractive look - come to think of it, it does help to, does'nt it?

My good friend in Israel SAM STERNBERG recently sent me a copy of the album from HIGH SOCIETY, and I was playing this album in the cinema one morning when the postman arrived with a list of my future bookings - lo and behold if I did'nt find I was shoing this great film during the month of April - Once again I'd have the pleasure of seeing my favourite Crosby duet with the illustrious 'SATCHMO" NOW YOU HAS JAZZ - when people talk to me about Bing not being with it, or that he should have retired in the 40's - I say nothing to them - but I do think of NOW YOU HAS JAZZ and ay to myself - "You poor soul - did you not see HIGH SOCIETY" then there was the great duet with the ever popular FRANK SINATRA, WELL DID YOU EVAH, in such a magnificient setting too - almost medev - but most certainly classy. I was talking recently to Peter Leyl nd of the local Sinatra group recently - looks like we'll be getting together in the future and I certainly we can arrange a showing of HIGH SOCIETY for the benefit of both our groups -

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JACK FEATHER of Keighley in Yorkshire steps into the limelight as quite a cartoonist and has provided some interest items for both this iss e and the current Golden Years magazine - The cover photo may seem a little subdued when compared to other covers, but I like this simple toned down pic of Bing - Jolson of course ranks as another 'big' in my book - keep up the good work Jack.

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JEAN PAUL in Canada supplied the music sheets for the other pics of great Crosby songs - we're still going through the huge pile we have on loan from Jean and further supurb shots are planned for the future.

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:-:-:CROSBY STORIES YOU MAY HAVE MISSED:-:-:

NUMBER I. I CALL ON PETE MARTIN

by

BING CROSBY.

One day not long ago Pete Martin, POST senior editor and writer who covers the movie-and-television beat, got together with his good friend Bing Crosby and the two of them did what the entertainment world calls a switch. They set a tape recorder going, as Pete always does in his interviews, but this time Bing asked the questions. The result was such good fun that we sliced the transcript into two parts and ran the first half in last week's POST. The second half follows - The Editors

BING: Let me ask you a delicate question. Suppose some publicity man says, "Pete, we'd like you to do a story about so-and-so. We have a picture coming out, and he's in it, and we think a POST article by you would help our picture." Does his effort to use you fry you ?

PETE: Ordinarily we don't try to tie one of our articles in with the release of a picture. That sort of practice can become a little sticky. When I called you up some years ago and said, "Bing, how about me doing your story ?" - it wasn't because you had a picture coming up. It was because you'd done many pictures in the past, and the public had great affection for you. That's what we cared about. And your story set new all-time circulation records.

BING: Actually the studios usually try to co-ordinate all their advertising and publicity with a picture's release.

PETE: That doesn't concern me. I'm always getting calls from publicity men urging me to write up people who don't rate that much space in a nationally circulated publication. I should be blunt and say, "I cant touch it, forget it." But I've been brought up to be polite so I soften the message. The intervies I go for are the ones that appeal to my instincts. My hunch tells me when to go and when to back off. I'm not shocked, of course, to hear that someone wants his story to appear in a national publication. What's wrong about that ? It's natural for actors, or their public-relations people, to try. In several cases the stars themselves - not their publicity agents - have called up and said, "Why don't you ever come to call on me ?" One guy even paid me the compliment of calling me a 'status symbol! He said, "When you come to see me, I regard it as a 'status symbol".

BING: Have you ever interviewed a husband and wife ?

PETE: I tried Edie Adams and Ernie Kovacs.

BING: Ernie has a quick conversational fuse, hasn't he ?

PETE: He has, but it's no good interviewing two people at once. If I had zeroed it on Ernie, I would have had a better story. You'd think that interviewing two people at once would be only twice as tough as doing a single. Well, it's four times as hard.

BING: Who's your latest subject ?

PETE: I just finished interviewing a well-known comedian. He's only thirty-one, young enough to be my son, but we got along fine. As the man said, we communicated. Since then I've interviewed a movie star who's even younger and her husband and a southern TV star with a potlicker voice, both of whom are just past a doddering thirty. I find such sprigs easier to talk to than, say, Spencer Tracy. I called on Tracy just before Christmas. He seemed craggy and prickly to me. Do you think age really has anything to do with the ability to communicate ? It certainly hasn't hurt Tracy's ability to act.

BING: Don't look at me. I'm married to a young sprig, and I have no trouble

communicating with her .

PETE: I guess the thing is not to think old. I've met some college kids who think as old as Methuselah.

BING: By the way, I saw you on a panel show a while ago, the Dave Susskind thing - OPEN END. You were the only one on the panel who thought actors were normal. The theme of the evening seemed to be that actors are sick-sick-sick.

PETE: The facts seem simple to me. Almost all of the people I know in show business consider it a fine way to make a living - a normal attitude. After that panel show, Groucho Marx wrote me a fan letter, saying, " The reason I'm in show business is because my uncle, Al Shean, of the vaudeville team of Gallagher and Shean, made a lot of dough in it. I figured, if he could, I can too."

BING: It's a great way to get a swimming pool and a beautiful house and enjoy life. There must be some sick-sick-sick actors, but I don't know who they are. There are a lot of sick bankers too. And lawyers. It's not occupational. The actors I know are practical people. They fight for salaries and increases and percentages and participation deals. Of course, we're all hams too. We like to be in a good film - come off well.

PETE: I felt like a complete dope on that Susskind panel show. One of the panelists said to him that Hollywood was vulgar - like a guy belching or picking his teeth in public, I thought, WHAT IS THIS ? I KNOW SOME NICE PEOPLE IN HOLLYWOOD, NICER THAN THE ONES ON THIS PANEL, - INCLUDING MYSELF.

BING: He probably had a few scripts turned down. This boy was bitter!

PETE: And sitting next to me was a psychiatrist who must have specialized in treating sick actors. The whole show was geared for him. He has a complete set of sick actors. That's why they selected the subject. I don't know why I was asked to be there. Every time I opened my mouth the other panelists, all of whome had strong, rasping voices, put both feet in it.

BING: But you laid in some good points. Did you ever interview anyone who you felt wasn't telling you the truth - trying to put over something ?

PETE: Perhaps I should approach everyone I talk to with a suspicious mind and double-check every little episode anybody tells me - whether June Allyson is telling me the truth when she spills the story of her life whether Merle Oberon was really born in an army post in Tasmania. But the kind of introviewing I do, I do it WITH them instead of about them, and if I can't trust them at least to tell me a reasonable facsimile of the truth, I might as well not be there.

BING: But if they told you an anecdote that made good copy, and you doubted its truthfulness, would you go ahead and use it anyway ?

PETE: If I found out it was a lie, I'd junk it. If I haven't enough material without using fake anecdotes, I shouldn't be writing the story. Occasionally a researcher will come to me and say,"I've looked this thing up, and it's plain to see he or she didn't do this thing at all." If that happens, I scrap it.

BING: Have you ever got letters saying, "I know this guy you've interviewed. What he told you about so-and-so is absolutely apocryphal.

PETE: I get them both ways. If I tell the bald truth, as I did in the Dean Martin story, some readers give me hell for not whitewashing the subject. On the other hand, I have received letters accusing me of hiding dirt. Recently I had a letter from a character in Canada who said Jimmy Stewart was a dope addict and a narcotic pusher - that he had been arrested. The writer chewed me out for covering up. Imagine Jimmy Stewart doing anything like that! That's really something. It was absurd, of course.

BING: Have you ever interviewed someone who says, "This is off the record. Don't you dare use it or else"?

PETE: If someone says, "Pete, if you'll turn off that machine, I'll tell you some harsh truths," I turn the machine off. I don't believe in blowing the whistle on people if they ask me not to. I'm like any other decent, self-respecting reporter that way. I do two kinds of articles. I do "I call on" pieces, in which the subject doesn't see my final copy until it's in print. I also do "as told to Pete Martin" stories - my five-parter with Jimmy Stewart, for instance, and the eight-parter I did with you, CALL ME LUCKY - which carry the personality's by-line. In that case, since the subject is signing the story, naturally he's got to see every word of it, and OK it, or it doesn't get printed.

BING: How did you get started as a writer ?

PETE: I used to do fiction. Originally I was a purple-prose writer. Five-syllable words were good; a six-syllable word was even better, if I could find one. Then I got to studying Hemingways works, and I figured, MAYBE I'M WRONG, MAYBE I'D BETTER WRITE MORE SIMPLY. After a time I tried to make my fiction an amalgam of Scott Fitzgerald, Thomas Wolfe and Ernest Hemingway - those were my three gods. In the end I had a style that people claimed they could recognize as my own.

BING: A good parley, I'd say.

PETE: I got started writing nonfiction about Hollywood and show-business personalities almost by accident. Bob Fuoss, executive editor of the POST, gave me the first push. One day he said, "Why don't you go to Hollywood and do a series of Letters From Hollywood ? Short articles say twelve to fifteen hundred words each, about little people nobody ever heard of - gatekeepers and greenery men and stand-ins". I did twelve of those in thirty-two days. All of them were printed, and they gradually led me to the work I'm doing now.

BING: Do you think you'll ever run out of people to write about ?

PETE: What do you think ? You're in the entertainment business.

BING: There are new ones coming up all the time, so I don't see why you should. They don't have to be youngsters either. Some of the old actors and actresses are coming back in new fields - television, for instance. The key to new success is keeping your mind young and agile and receptive and sensitive toward young people, as you do. Do you read the Hollywood trade papers ?

PETE: Every day. But how much should I believe in them, Bing ?

BING: About half, I guess. Depends on what sheet you're reading. The social or gossip end of it is generally based on a rumour like the recent announcements: "Bing is flying off to help his father-in-law win an election." Or there'll be something about a picture. They'll say, "Bing's interested in this picture," and the chances are I haven't even seen the script, or I haven't even heard that I'm being considered. Nobody has talked to me about it. This gossip starts, I suppose, when there's a meeting about a story and someone says, "How about Crosby for this ?" and someone else says, "We will look into it," and that becomes a story which gets circulated. Or "Joe Doakes is considering Marlon Brando, Eddie Fisher, Sinatra and Elizabeth Taylor for such and such a picture," and none of them has ever heard about it.

But the trades do serve a useful purpose. They review pictures, and some of them do very decent reviews. Two fellows named Tubelle and Powers are real good critics on the "trades." I suppose that trade-paper critics have to lean a little bit to the side of the actor and the producer and the studio, because they have to sell advertising to keep going. Actually it is probably just as well that they are lenient in their reviews. Nobody starts out intending to make a lousy picture, a dog. It's fair to assume that in each picture there is something which entertains somebody, so perhaps the trade-

paper reviewers should approach it from that angle. Maybe there's a good performance in it, or even two - maybe it has some good location shots, or it's appealing visually.

Some reviewers, on the other hand, think up a wonderful wisecrack, or a pun, and then tailor their review so the wise-crack fits in, even at the expense of the picture. I think some of the magazine reviews emanating from New York are written to make the reviewers look good. Certain critics frequently lambaste pictures which have entertained me, and I'm a pretty tough audience. Apparently they never give any film a good review unless it was made in Italy with a Brownie camera - in the streets. Our fellows could use the same technique in this country, if they wanted to.

PETE: Getting away from that topic for a moment, Bing, How's your golf ?

BING: Oh, it's about the same. I played a lot around Palm Beach this past winter-and, speaking of golf, there's a funny story I think you might enjoy. There's a friend of mine in Florida named Chris Dunphy. He's a great host, will give you anything he's got - an Irishman with undeniable charm - but on the golf course he's a hustler, and edge man. He's got to win, if it's only a singleton. He's also a man who thoroughly understands the benfits of patronage and good connections.

For instance, he's known the Kennedy family for a long time. In fact, he used to work for Mr. Joseph Kennedy, and I guess he's known Jack Kennedy - Mr. President - ever since the Commander in Chief was a little boy. So when Jack was down there, he and Chris Dunphy got into some golf games out at Seminole. Chris, with an eye to the future, was letting Jack beat him by one stroke every day, maybe two. Ostensibly it was a nice gesture to make to a younger man who meant so much to the country, and it wouldn't do Chris a bit of harm to be liked in Washington.

But after a few days of this, they came off the eighteenth green and Chris said, "Jack, you've been winning every day. You've taken about forty dollars from old Dunph, and you know that sort of thing isn't being done regularly. Now I don't want any ambassadorships, or any high cabinet posts, or to be a postmaster, or anything like that, but I'd just like to be the fellow who takes the old, worn-out money down to the furnace and burns it."

Jack put his arm round Dunphy's shoulders and said, "Chris, I want to tell you a story. Up in Boston there was a character around town who was something of a hustler. He used his wits to make a living one way or another. One day he went into the biggest bank in Boston and asked for the president. A guard said, "Who're you ?" and he said, "Just tell the head man Charley Fernis is here and would like to see him." So the president came out and asked, "What can I do for you ? Charley said, "I don't want any loans, I don't want to mortgage my house, I don't want any money from you. But there's a large bay window out there in the bank lobby. I'd like to go out into that bay window and have you stand alongside me and have you put your arm around my shoulder, so the fellows going up and down the street will see how well I'm connected."

Jack gave Chris Dunphy's shoulder a squeeze and said,"That's what I'm doing for you right now, Chris - what time shall we play tomorrow ?"

The trouble with that story is that this interview isn't working out the way I planned it, It's too much like you interviewing me. So let's get back with it. Have you learned anything about Hollywood from the people you've visited there ?

PETE: I've learned quite a lot about Hollywood. Whether I've learned the smelly, bitter, seamy side of Hollywood is another matter.

BING: Do you think there is any seamier side there than there is in another business? Some of our biggest corporation executives haven't

smelled too rosy lately.

PETE: One corrosvie book about Hollywood recently called me a "low-pressure interviewer." I guess that means that I don't hat Hollywood, while the author loathed it at the top of his voice. A long time ago I decided I'd never live in Hollywood even if anyone wanted me to, because I want the place to have some glitter for me. It's popular now in some circles to regard it as a cadaver and dissect it like a first-year med student.

BING: I think you're wise. You can be more objective about it if you keep it at arm's length. Still, people have pretty much the same faults all over, even in Philadelphia. I've lived and worked in Hollywood for thirty-some years, and it seems to me that anybody there who has ability and talent and wants to work has something the public wants. He doesn't have to give up any of his principles or live any different kind of life than a fellow who lives in Keokuk.

We have some odd-balls, some people whose behavior is sometimes inexplicable, but creative people are generally flamboyant. But for the most part people in Hollywood work very hard and have much the same interest as people all over the world. Sometimes a youngster vaults from complete obscurity into international prominence almost overnight. He wouldn't be human if he didn't wobble a bit. But these youngsters generally get straightened out.

Here's a bouquet coming up. As a reporter you've been very fair, and you've been accurate. I think you've taught people a lot about actors' characteristics they didn't know or wouldn't believe. I know this much - out here in the past ten or fifteen years if you can't furnish something that's salable, it's just like any other business, whether it's flour or tyres or alarm clocks. You've got to do a job, or you're not going to be around. Just back-scratching or sending somebody a present of booze is not enough. You've got to deliver. Say, maybe that's why I'm not working as much as I used to.

PETE: But you are working, aren't you ?

BING: I work as much as I want to, I guess. I'm going to do a "Road" picture with Hope that started shooting this past June. Then there's something about the "winning of the west" I'm in on too. M-G-M is doing it in Cinerama - an episodic thing with music from the various periods . They've signed six or seven name people, and I believe I'm to narrate and do some songs. I'll be doing two TV shows a year for another three years. I'll be taping a TV special in Ireland this summer to. I do the golf show every year, and I generally get involved in exchanges with Perry Como or with Frank Sinatra or with Dean Martin to get them to go on my show free. I go on their shows free. It all adds up to about four TV shows a year which is enough. The rate of public exposure has to be handled very carefully for a fellow who has been around as long as I have.

PETE: You don't really look forward to doing nothing, do you ?

BING: I know I couldn't stand it. I'd have to have a hand in something. for instance, I've got a five-time-a-week radio show. It has good audiences, and it's fully sponsored. It's easy to do, and we get to talk about whatever we want to talk about and sing the songs we want to sing. And at Christmastime we've got a thing going. We do that every year for the Insurance Company of North America. All the Yule favourites with orchestra and choir. I love that. And I'd like to do a good part in a good picture now and then. I'm trying to get a part in ADVISE AND CONSENT, which Preminger is going to do.

PETE: What part would you like to play ?

BING: I think the screenplay would go pretty heavily into the majority leader and his romance with the Perle Mesta type. That's what they are figuring on me to play - the majority leader. He's kind of an

I call on Pete Martin by Bing Crosby continues.....

affable go-between sort of guy. I think I could get away with that role. The, I've read a book I liked very much, TO KILL A MOCKINGBIRD, I'd like to do the fellow in there, but I'm afraid Greg Peck has beaten me to it.

PETE: How does it feel to be an interviewer, Bing ?

BING: I don't think I'm doing so well. Your'e manipulating me.

PETE: Your'e not doing bad. We're just having an informal conversation in a friendly atmosphere. That's the way most of my interviews work out.

BING: Pete, don't ever get acrominious. A reputation for fairness has got you a lot of interviews you otherwise wouldn't have had. A lack of malice is nothing to apologize for. Of course, those lurid London newspapers wouldn't want anything to do with your kind of work.

PETE: The Australians ones either.

BING: Are they rough ?

PETE: They're very rough. Someone sent me a bundle of Australian newspapers once, and they made that London sheet, THE NEWS OF THE WORLD, look like THE SUNDAY SCHOOL TIMES.

BING: Some of the London papers are frightening. And those British reporters are a caution! They'll goose-peck you to shreds. Any time you find yourself embroiled in an interview with a clutch of these chaps, You'd better carry your left hand high and keep circling to the right. Of course, I'm not talking of their many fine papers. Like the MANCHESTER GUARDIAN or the frostily sedate London TIMES. Their standards are high, but, unhappily, their coverage of folks in my business is a little thin. Y'know, I'll really feel I've arrived if I can take a glass of limp British beer with a copy boy from the London TIMES.

I had an amusing thing happen over there this year. I was staying at Claridges'. You know how snobbish that hotel is. One morning it was raining buckets. I had planned to play some golf. Since I couldn't go, I went into an upper-floor hallway - they've got long hallways - with a bag of balls and a five iron. I was pitching the balls off the carpet into a wastebasket in front of the elevator, when a cameraman snuck up through the service entrance and snapped a picture of me. I didn't know he was there until I saw the flash - he waved and went away. That picture was in every newspaper in Europe - all over the front pages, captioned, "Crosby the Crooner practicing chip shots in the sacred upper precincts of Claridge's Hotel."

I departed the next day. I had already planned to go, but later on when I got ready to come back, I phoned for a room and they said, "We don't have a thing." So I went to the Savoy, and this newspaper photographer who'd taken the picture came around and said," You've made my life. I'm the biggest man in Fleet Street, thanks to you." Claridge's has bathtubs you can lie down in full length. You can luxuriate there, and the way they pick up your clothes and hang them up and shine your shoes - well, I was sorry to have it go out of my life.

I notice you have a book there titled THE DECLINE AND FALL OF HOLLYWOOD. Let's get into this for a moment - this title really kills me, because I don't think it's true. I think it's a cheat. Pictures are better right now than they have ever been. Fewer, but better - the techniques the camera work, the locations they are using the stories they are getting. Take a picture like THE APARTMENT. That's great adult comedy. In the past studios used to grind them out, so many pictures a year, whether there was anything ready to go out or not. I don't think anybody makes a picture any more unless he thinks it will be successful. Of course,, I deplore the neurotic, downbeat picture, I haven't seen too many movies lately, but the ones I've seen have been very good.

PETE: What have you seen ?

BING: Well, I thought BEN-HUR was quite a spectacle. A complete job of good picture making in every department. It was expensive, but when your're making a spectacle and your aims are high, you've got to spend money. The sets, the crowds, the costumes, the vast scenes all give credibility to the story. And I saw ROOM AT THE TOP, a fine movie. Very sensitive, good performances. Have you seen THE HOUSE THAT ROARED ?

PETE: No.

BING: You want to see that. It's hilarious. But back to my interview with you. I've been thinking back over the first time you came to interview me, and it seems to me I was fairly calm, but then it may be my nerve processes are sluggish. I should imagine that the average character you interview puts in a little time worrying about whether or not he's going to look good when you get through with him. No one likes to bare his soul, but neither does he like to look dull or dreary or uninteresting.

PETE: As I recall it, you were completely unconcerned about such matters.

BING: I can't honestly say that I was all hot and bothered. Could be I just trusted you. I had read some of your stuff. I am sure there are many people in America who like to see movies that are happy, educational or appealing, rather than downbeat. I don't see why the same thing doesn't apply for interviews. The other side has been done. In fact, it has been overdone.

PETE: One thing I forgot to tell you when we were talking about Perry Como. He said that you not only worked hard, but that you had a fetish about always being on time.

BING: I hate to keep anybody waiting a minute, and if people are late in keeping appointments with me, I don't give them a minute either. I go. I'm restless and unhappy if I'm late, so I'M never late.

PETE: It goes deeper than that with me. I was taught that it was simple good manners to be on time. If my wife and I are asked to dinner at eight o'clock, we're there at eight. Maybe the hostess hasn't finished dressing yet.

BING: That happens to me all the time. I'm always arriving when the host and the hostess are coming downstairs adjusting their clothing and the hors d'oeuvres are still in the fridge.

PETE: Do you think you've met anybody who was just like you, Bing ?

BING: Oh, my, yes, a lot of guys are just as big bums as I am.

PETE: I'm not sure I've met anybody I've felt has as many faults as I have.

BING: Don't let that kind of inner brooding get you down.

PETE: Remember back there when you were asking me if I ever did interviews with two people at once ? There's something I forgot to tell you. During World War Two, I tried to do a wrap-up of chief petty officers as a group. I went to the naval stations at Bellingham, Washington; at San Diego, California; at New London, Connecticut; at Coco Solo, Panama Canal Zone. I went all over. Too late I learned that I should have picked out one petty officer (chief), or rolled all of them into one- told the story of all C.P.O.'s through him. If I had, I'd have been all right. As it was, it was like shooting a charge of buckshot at a barn door from a great distance and having it splatter all over the barn.

BING: Have you ever done a story on Billy Wilder ? He's a lot of personalities rolled into one all by himself.

PETE: I never did.

BING: He's a great conversationalist. He's been in the business ever since he was a very young fellow. His roots go back to Ernst Lubitsch. He started with him at UFA, and he has complete recall. Billy can remember everything, and he puts it, shall we say, pithily. He's known everbody. He's made great pictures. He's always being

put up for another Academy Award. And the way he works would be interesting. He's a hell of a talented fellow. He produces his own pictures co-writes them, directs them. He's very volatile. And Voluble. And so are we; at least I've been. Hey, I got a golf game coming up. Mayne I should just send the guy a check, but the walk in the country'll do me good. See you around.

PETE: I hope so. I hope so very much indeed.

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Since the last edition of "BING" in February, things have been pretty quiet on the Crosby front. Apart from the usual 'flow' of records on B.B.C. 2, (and very poor at that), we've had a lean spell.

On Wednesday, March 26th., B.B.C. 2 screened what I consider to be one of Bing's worst films, "A YANK IN KING ARTHUR'S COURT." Apart from one good song - 'Busy Doin' Nothin', I thought the picture best forgotten!

However, to make up for it I see B.B.C. I. are to show "WELCOME STRANGER" on Sunday 6th., April. Bing stars with Barry Fitzgerald as a doctor. The highlight of this film for me is Bing singing 'Country Style' at a barn dance. I often wonder if this was a million seller.

I'm writing this letter on Good Friday so any time over the next few days we should hear Bing's 'Easter Parade' on the radio. I can't recall Bing ever in an Easter film - has one been made ? I know he sang 'Easter Parade' in 'Holiday Inn' but this mainly was a Christmas film.

Thank you for your personal letter of last month Frank, very nice to hear from you personally other than through the magazine. I greatly admire the layout of your letter-paper with it's heading and list of officials down the left side.

One of our lady members, Brenda Miles of Surrey, mentions in the mag of a club meeting with Bing himself as chairman! Oh! How I wish this could be true. I've seen just about all his films (some several time over), listened to countless numbers of his records, seen him 'live' on TV, seen hundreds of **his** pictures in newspapers, BUT HAVE NEVER SEEN HIM IN THE FLESH. However, I've shaken the hand (Frank Murphy's) that's shaken Bing's!

Talking of meetings Frank, I see you held a short one at your home in January. If I had known about this I could have come up for a quick visit!

In a very interesting article, Michael Crampton asks if he hears more Bing than any other member. Well, it's a difficult question to answer as some members may have more time to listen to their own collection than have others. Myself, I hear Bing EVERY DAY. Though sometimes I may only have time to put on one record. As I keep my record

THE PETER WILSON COLUMN continues.....

player in a different room from the TV I can play records whilst my better half (Hmm) oggles the 'box'.

When I say I hear Bing every day, I am of course, referring to my own collection. Sometimes a few days go by without a Bing record on the radio.

Well, it's diary time again so here's what I've heard on the air:-

January 7....Whistle A Happy Tune.....Radio.
10....Maggie Blues.....Radio.
11....McNamara's Band.....Radio.
24....Samantha.....Radio.
29....Did You Evah.....Radio.

February 3....When I Take My Sugar To Tea..Radio.
5....Did You Evah.....Radio.
17....Gone Fishin'.....Radio.
18....True Love and Now You Has Jazz..Radio.
20....Sing A Song Of Moonbeams.....Radio.
21....Nice Work If You Can Get It..Radio.
27....Chinatown.....Radio.

March 3....Beautiful Dreamer.....Radio.
13....Knees Up Mother Brown.....Radio.
26....Film: "A Yank in King Arthur's Court".....B.B.C.2. TV.

April 1....Step To The Rear.....Radio.
2....Blue Room.....Radio.
3....Abraham and Swanee.....Radio.

Well, that's it until the May edition of BING. How I look forward to it now! Best regards to all.....Peter Wilson.

(Editor's note:- Peter hopes that he is not taking too much space in the mag! Forget it, Peter, you keep sending 'em and WE will print 'em. We all look forward to your "newsy" articles and appreciate the BING scene you paint very much indeed. So keep 'em rolling!)

-o-o-o

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## BING AND THE GLEN MILLER ORCHESTRA.

Did Bing ever broadcast or record with the Glen Miller Orchestra ? This is a question that has puzzling Crosby collectors and enthusiasts for many years.

Much has been written and discussed about the legendary broadcasts by Bing with the full Glen Miller A.E.F. Orchestra at the London Canteen during his war-time visit and reported to be broadcast by the B.B.C.

Bob Roberts can confirm that Bing did in fact, do a broadcast with a sub-unit of the full Glen Miller aggregation on Sept. Ist., 1944 at the Paris Theatre, Lower Regent St, London - and Bob should know because he actually attended the broadcast on this occasion when Bing sang "Is You Is, Or Is You Ain't MY Baby ?".

This being so, I have no reason to doubt that Bing also made other B.B.C. broadcasts with the Glen Miller A.E.F. Orchestra about the same time.

The question was recently brought to my mind by a tape I received from my very good friend, Johnny Jones, who had this tape sent to him some years ago from a friend in U.S.A.

Unfortunately, Johnny can't recall who actually sent him the tape, which is introduced by an American voice which states :- "This is a recording of Bing Crosby singing with the Glen Miller A.E.F. full band and it was recorded in 1944 at the London Canteen". This is the only copy of this record believed to be in existance and I got it in England from a member of "THE GLEN MILLER APPRECIATION SOCIETY". The song, "I'll Be Seeing you" is featured and is introduced by a typical B.B.C. announcer who states:"This is where a Master of Ceremonies becomes a dead loss. Everything that should be said about our guest has already been said dozens of times, so all I can say is that I'm glad he's here, the band is glad he's here and I know Your'e glad he's here and he is here, BING CROSBY. For his first song in this programme Bing Crosby says something which will shortly becoming through to a great many of you - the song is, "I'll be seeing you".

I must admit that on this tape the announcer does not actually refer to the orchestra as Glen Miller's, but this is only an extract from the actual complete live broadcast and so some element of doubt must still exist, but as the voice states that he has the actual disc (I presume it's a transcription), I would like to think that it would be correctly labelled and this is where he would get the info from. A great pity he did not give more details of the disc, but Johnny , being the great guy he is , may, in time recall who he got the tape from and chase up some further information on this for us and pass it on.

The fact thatthis item has been accepted as "bona-fido" by "THE GLEN MILLER APPRECIATION SOCIETY", would also support the fact that Bing did actually broadcast with Glen Miller's Orchestra and at least one transcription is still in existance to support this. Who knows, there may others, not only B.B.C. broadcasts but also American Armed

Forces Radio Shows or similar transcriptions still in existance in U.S.A. or elsewhere.

My sincere thanks to Bob Roberts and Johnny Jones for supplying me with this information and I'd be very pleased to hear if anyone else can throw any light on this subject.

(Editor's note - This article is very interesting because during 1945 I went to several shows at the Stage-door Canteen in London and to the best of my knowledge it was the only place in London which had the label "Canteen" and the stage there was only big enough for a trio let alone an orchestra the size of Millers'. I do know that Bing appeared at this Stage-door Canteen because I personally know of one chap who was there and he has described the scene to me when Bing sang a duet with Anne Shelton! Of course there are many, many other places big enough to house Glen Miller's full orchestra and and you say, Keith, it would be interesting to probe this question to try and find an answer.)

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Part two of an undetermined number of articles based on.....

THE FOUR 'P''s

Premiums
Private Pressings
Prestigious Packaging
and
Piracy

Prestigious Packaging:

PICKWICK/33 SPOTLIGHT '2'

Charles Dickens as a young newspaper reporter was trying his hand with a series called PICKWICK PAPERS that became a very popular fictional series of rambling adventures, published serially in a magazine.

PICKWICK PAPERS with it's illustrations by "Phiz" soon took London by storm. Everyone waited breathlessly for the next monthly instalment which would relate the adventures of the kindly but naive Mr. Pickwick and his three friends who formed the Pickwick Club.

Well, it's been more than one hundred years since we have had a Pickwick Club. Until a little over a decade ago we awaited anxiously for such a rebirth. Then a couple of young men came along with a few budget lines that started a trend in the recording business. These proved so successful that a couple of seasons ago , they arranged

to reissue under their own banner, long lost and well remembered masters from the Capitol and Dot catalogues. Needless to say, this line Pickwick/33 took off like wild-fire. So inventive an idea....that just recently Columbia Records made arrangements with Reprise-Warner Records to reissue their old masters under their Harmony label. A step that doesn't ring any great bell....since they have vaults filled with precious masters that need to be reborn.

It's old news now that Pickwick has begune to build a great stable of their own. They have successfully recorded Bing Crosby, Cab Calloway, The Jimmy Dorsey Orchestra, etc.,

Advancing their original idea of Pickwick/33, the company has combined some of their most successful stars into double sets at still a lower price. These albums Pickwick/33 SPOTLIGHT TWO RECORD SETS, are extremely handsome with multi-coloured covers featuring a variety of pictures of each artist, and historical liner notes.

For one reason or another, you the reader will have to agree with me that the following listings are a must for every musical library, and surely every music lover.

Since December 31, 1929, the familiar strains of "Auld Lang Syne" as played by Guy Lombardo and his Royal Canadians have rung out across the land and across the face of the earth.

The Royal Canadians are still giving out with their theme to audiences that rival the Beatles. Other bands change their image but Lombardo has always had the courage to remain firm with his easily recognizable sound.

Twenty of these familiar sounds are to be found on

THE SWEETEST SOUNDS OF GUY LOMBARDO 2009 Stereo

The best performances are to be found on cuts like
Seems Like Old Times
I'll Be Seeing You
Third Man Theme

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These guys who continue to have million seller hit recordings, The Mills Brothers, are next in line to receive honours. If you think for a moment that it's been over 40 years since these fellows began recording, you will probably have a chill up and down your spine. They have never lost their touch with changing times and year after year they have continued to produce the sounds most wanted by their legions of fans.

Pickwick gives us twenty selections included in

THE MILLS BROTHERS. SONGS YOU LOVE TO REMEMBER 2008 Stereo

There are lots of the boys biggest hits here. Items like
Glow Worm
Ciclito Lindo
Mood Indigo
I guess I'll Get The Papers And Go Home
My Mother's Eyes
Across The Alley From The Alamo

---

That dreamy Neapolitan as Bing Crosby called him, Dean Martin, jumps into the spotlight with twenty of his earlier hit songs on

DEAN MARTIN 'SWINGIN' " 2001 Stereo

Always fresh, always enjoyable and always filled with fun, Dean gives our ears a treat once again with such slices as

The Fred Romary Column continues.....

When You're smiling
Just One More Chance
Once in Love With Amy
You Can't Love 'Em All

---

When Cancer cut the life of Nat Cole short the world lost one of the smoothest balladers. He lives on of course, in countless recordings of which some of the very best are collected on
THE BEAUTIFUL MOODS OF NAT KING COLE 2002 Stereo
Among the best of these recordings are
Stay As Sweet As You Are
Don't Get Around Much Any More
Lonesome And Sorry
Paradise

---

That gal who makes a comeback just about every week, Judy Garland, was selected by Pickwick for the double album treatment. Her strongest hold upon the public was during her Capitol years. Here in twenty of the best of her recordings we find the real reason the fans still stand out in the rain to hear this legend in our time.
JUDY GARLAND, HER GREATEST HITS! 2010 Stereo
Every fan will wish to reprise once again such favourites as
Somewhere Over The Rainbow
Come Rain Or Come Shine
That's Entertainment
It's A Great Day For The Irish

---

Pat Boone, a still young man, who has been turning out fine recordings for more than twelve years is loved by not only todays' youthful adults but by Crosby, Columbo, and the Vallee fans of old. In fact Pat has been figured into the scheme of the film-biog of Rudy Vallee's life story. "My greatest ambition is to do an album with Bing Crosby," Boone once told a reporter. Pickwick has packaged twenty time tested songs by Pat in,
THE ROMANTIC PAT BOONE 2006 STEREO
You will recognize all the material pressed here. The best being
Star Dust
True Love
Just One More Chance
Who's sorry Now
My Blue Heaven

---

Going back to the big-band era, there came on the scene around 1940 three young men who called themselves The Three Suns. They were Al and Morty Nevins, and Artir Dunn. To this day the group is remembered and their recordings sell quite well. Theirs was a sound as smooth and melodic as a song travelling across the fields on a summers evening. Occasionally they added strings, a drum, or celest, but for the most part the familiar sound remained the same. Always tasteful.

Hear twenty of their earliest recordings in
THE THREE SUNS 2012 STEREO
Among the best selections you will enjoy are
Twilight Time
Body And Soul
Girl Of My Dreams
Jealousie
Star Dust

---

Other favourite sets from Pickwick that you will enjoy are TENNESSEE ERNIE FORD 2016 Stereo

THE EXCITEMENT OF MR. SHOWBUSINESS LIBERACE 2018 STEREO
and
TEX RITTER MY KINDA SONGS

This reviewer is very much behind the fine work being done by Pickwick and I look forward to more of the same. It's nice to know some record companies think of the majority of listening audiences.

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from the isle of wight.....
:
:LESLIE GAYLOR.....;-

"I have had some interesting correspondence with BRIAN WILLEY the editor of ROUNDABOUT, and he has accepted my request for a Bing feature in honour of his birthday (May 2nd). He has had a word with his scriptwriter and FRANK SALTER and the latter will do the Bing feature with the possibility that some of the gen I sent will be used.

DEREK JOHNSON has written to me to say he will do something for Bing in the same programme, so that should be of interest.

Have sent out quite a few 'birthday' requests to BREAKFAST SPECIAL,..TONY BLACKBURN,..LATE NIGHT EXTRA,..FAMILY CHOICE,..SAME COSTA,..JIMMY YOUNG,.. PETE MURRAY,..BRUCE WYNDHAM, etc, so I ought to pull off a plug somewhere. Perhaps other members have written as well - hope they have.

I have plumbed mostly for the LONGINES material myself as this is easily the best Bing material for years - supurb material, lovely natural deep sounding Bing. Have also sent out some requests for the HEY BING-HEY JUDE LP, have heard MORE AND MORE three times so far.

KENNEDY BROWN is going to review HEY BING-HEY JUDE in TITBITS for me and at my request. Terrific letter from him.

In the next book of GUINNESS BOOK OF RECORDS that are going to use my negative of Bing's Platinum Disc, and give Bing a plug as the recording industry's First Citizen

.....LESLIE GAYLOR

EDITORS NOTE - as always Les was right on the ball with his birthday action and the BBC acted most credibly - heard some wonderful references and quotes on the various newscasts etc, plus some great mentions in the natoinal press - this show of respect for 'Der Bingles' long standing place of effection was very much appreciate by all of us I'm sure - Now to wind up Les' item here's some fantastic news via Les from the Guiness people themselves.

GUINNESS SUPERLATIVES LIMITED - Publishers of
The Guinness Book Of Records

20th March 1969

Dear Mr Gaylor,

In reply to your enquiry, I wish to say that we have recently been able to establish that the best estimate for the total sales of records recorded by Harry Lillis (alias) Bing Crosby is "in excess of 300,000,000. This figure will be published in our next edition on October 30th next.

Our California correspondent tells me that Mr, Crosby keeps a copy of the Guinness book in his study so since you are a friend of his, we shall send him our new edition with your compliments.

With all best wishes

Yours simerely

NORRIS D. McWHIRTER
Editor.

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"BINGPICS" The following 'mat' finish postcard size photos are available direct from JOHN MAUGHAN please make all postal orders etc payable to The International Crosby Society - prices UK 1/6 each === Australia 6 per Dollar USA 5 per Dollar === other countries, UK rate - The letter 'R' stands for re-issue of original BCS or ICC negs

1..Bing, Kathryn with shark trophies/R
2..Bing, Lindsay, fishing trip/R
3..Bing 'Don't Be A Do-Badder/R
4..Bing, Dixie and the four boys/R
5..Bing in 193 /R
6..Bing signing autographs-Surrey 1961/R
7..Bing and Gary - Benefit Show 1950's/R
8..Same Benefit-Bing solo shot/R
9..Bing at Decca studios 1961/R
10..Bing in "StageCoach" Pose A/R
11..Bing in "Stagecoach" PoseB/R
12..Bing holding Dolly Varen Trout/R
13..Bing, Louis Armstrong, Rosie Cloonie and The Hi Lo's/R
14..Bing, Frances Langford at mike/R
15..Alma & Frank Murphy, Bing, John Maughan, Derek Parkes - Bible presentation at Shepperton Studios/R 1961
16..Bing, Mary Martin.Birth of the Blues/R
17..Frank Sinatra, Bing, Dean Martin/R
18..Bing, Eddie Lang in 1932/R
19..Bing and radio producer Bill Morrow/R
20..Bing "Russian Holiday"/R
21..Bing, Kathryn, Harry, 1961/R
22..Ted Ray, Bob Hope, Donald Peers, Bing/R
23..Bing, Kathryn, Frank Murphy, 1966/R
24..Dermot O' Brien, Bing, Milo O' Shea/R
25..Bing and The Little Dublin Singers/R
26.."Little One" High Society/R
27..Bing, Kathryn, evening dress/R
28..Bing Kathryn with Mary Frances and Harry/R
29..Bing, Gary, Phillip, Dennis and Lindsay, Disney stuios/R

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over 150 exciting photos of Bing, his family and friends will be made available via this column each issue - start collecting your Crosby photo album now

## USA COLUMBIA write to British collector PHIL CLARKE

Dear Ralph,

I enclose a letter I have received from Columbia, New York in connection with THE BING CROSBY STORY VOL 2 - would you please print this news in THE CROSBY COLLECTOR then pass the letter on to Frank Murphy for reproduction in BING magazine, I would like as many collectors as possible to learn this terrific news; Phil Clarke;

COLUMBIA RECORDS NEW YORK CITY April 9, 1969

Dear Mr Clarke,

May we take this opportunity, on behalf of Columbia Records, to thank you for your high praise of the album "The Bing Crosby Story-Volume 1". It is always a great source of pleasure to know that our artists and their recordings are well received by the listening public.

We do intend to issue "The Bing Crosby Story-Volume 11" but we have no definate date as to the release information.

Again thank you for writing and for your interest in Columbia Records.

Sincerely yours, C R Jenkins - Comsumer Relations.

EDITORS NOTE:

It's a great credit to British collectors that so many appear to have written to Columbia - Scottish collector NINIAN FAICHNEY has also received a letter from Mr Jenkins similar to Phil's - if this obviously influential person has taken time out to write to so many, it would appear that the bad news of recent months in regard to Vol 2 would seem to be unfounded - we most certainly hope so for rumour has it that Vol two will contain some magnifient gems of Crosbyana

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KEITH HYDE continues from page ?????

.....to cheers. Bing also kept the public on their toes by turning his talents to Country and Western, Hawaiin, Jazz, the beautiful music of STEPHEN FOSTER, JEROME KERN, IRVING BERLIN, and even GODDARD - Why should'nt he astound us by his great renditions of modern 'pop' songs - If Bing is to log up another GOLDEN RECORD before he finally packs up, then I feel that it is with such a song as on the HEY JUDE"/HEY BING album that he will make the break through, and once he has hit the top of the best sellers he will follow through with others and will remain there for a long time.

Give my best regards to all my friends in the U.K. sincerely KEITH.....

888

** ISRAEL febuary 28th SAM STERNBERG CALLING *

Very glad to receive latest BING always a real surprise. I think this time you all did a special big tribute and I loved the colour you have selected, a very good choice. The outstanding article HOW TO PRESERVE OLD DISCS is very valuable and so well written by an expert and lover - keep up with such article pplease.

nice to know your young boy is developing well - we send our best wishes to you and your family. As always, Samuel.

SPECIAL FREE PHOTO OFFER

Courtesy of NASHVILLE COUNTRY MUSIC PROMOTIONS via JOHN BASSETT and THE INTERNATIONAL CROSBY CIRCLE

The first 50 members ordering one or more of the special Bingpics listed in this issue will also receive free of charge a postcard copy of the magnifient autographed photo Bing sent to Clive Lewis's NCMP group

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THE CROSBY COLLECTOR ..... edited monthly by RALPH HARDING

It's been a special pleasure to have been associated these past months in a round of personal phone and letter exchanges with the editor of The Crosby Collector., Ralph Harding. Long a luminary on the Crosby scene, Ralph continues to set the pace for the most regularly published Crosby magazine internationally - we recommend this worthy publication to readers of BING and THE GOLDEN YEARS, and through it's pages you come to meet some friends, old and new - you'll also most certainly be delighted at the wealth of discographical data made available, but since Ralph in association with his fellow discographers BOB ROBERTS, FRED REYNOLDS and LES PHYTHIAN was responsible for the mammoth ROAD TO BING CROSBY series, then seriously minded collecters could have expected no less from the CC - write to Ralph at 6, Castledine Road, Anerley, London S E 20 for more details of the CC

BING CROSBY FANS MEET MONTHLY IN LONDON

Next Meeting
SATURDAY
MAY 17th

the venue;-

THE ALBION HOTEL
ALBERT SQUARE
LONDON S.W.8.

Arranged personally by Ralph Harding for his International Society of Crosby Collectors, the above meetings also play host to fans of many other club groups throughout the country, among them RSVP, The Street Singer, The Collecta etc - Now members of the ICC and our 1930's group are invited to attend the above and other get-togethers - at the above meeting Australian collector JOHN PURCHES will be present and it is hoped as many Crosby fans as possible will turn out to great this great Crosby admirer of so may years standing;-

FRANK MURPHY and JOHN MAUGHAN to attend a meeting at the ALBION HOTEL on a Sunday in September

Special plans are already being made for a big gathering of fans of many country wide groups for a Sunday in September - The final date will be advised later -

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THE FRANK SINATRA APPRECIATION SOCIETY
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local Secretary PETER LEYLAND
63 Marine Ave
Whitley Bay
Northumberland

Peter is planning a special meeting of the above group in JUNE - the venue to be an Hotel in NEWCASTLE ON TYNE - Any members who are interested in travelling to the event are asked to contact Peter who will supply final dates and address of the event in due course.

Frank Murphy hopes to colaborate with Peter later this year on a joint CROSBY/SINATRA PROMOTION
more news later.

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In winding up this issue THE INTERNATIONAL CROSBY CIRCLE would like to extend congratulations to REG BRISTO for the magnificient April 25th LEW STONE SOUVENIR edition of THE GOLDEN YEARS - Mrs Joyce Stone has asked to be associated with these sentiments - well done Reg..Frank Murphy.

JOLIE
V. FEATHER